

Sanskrit Academy Series-37

Kathā in Sanskrit Poetics

by

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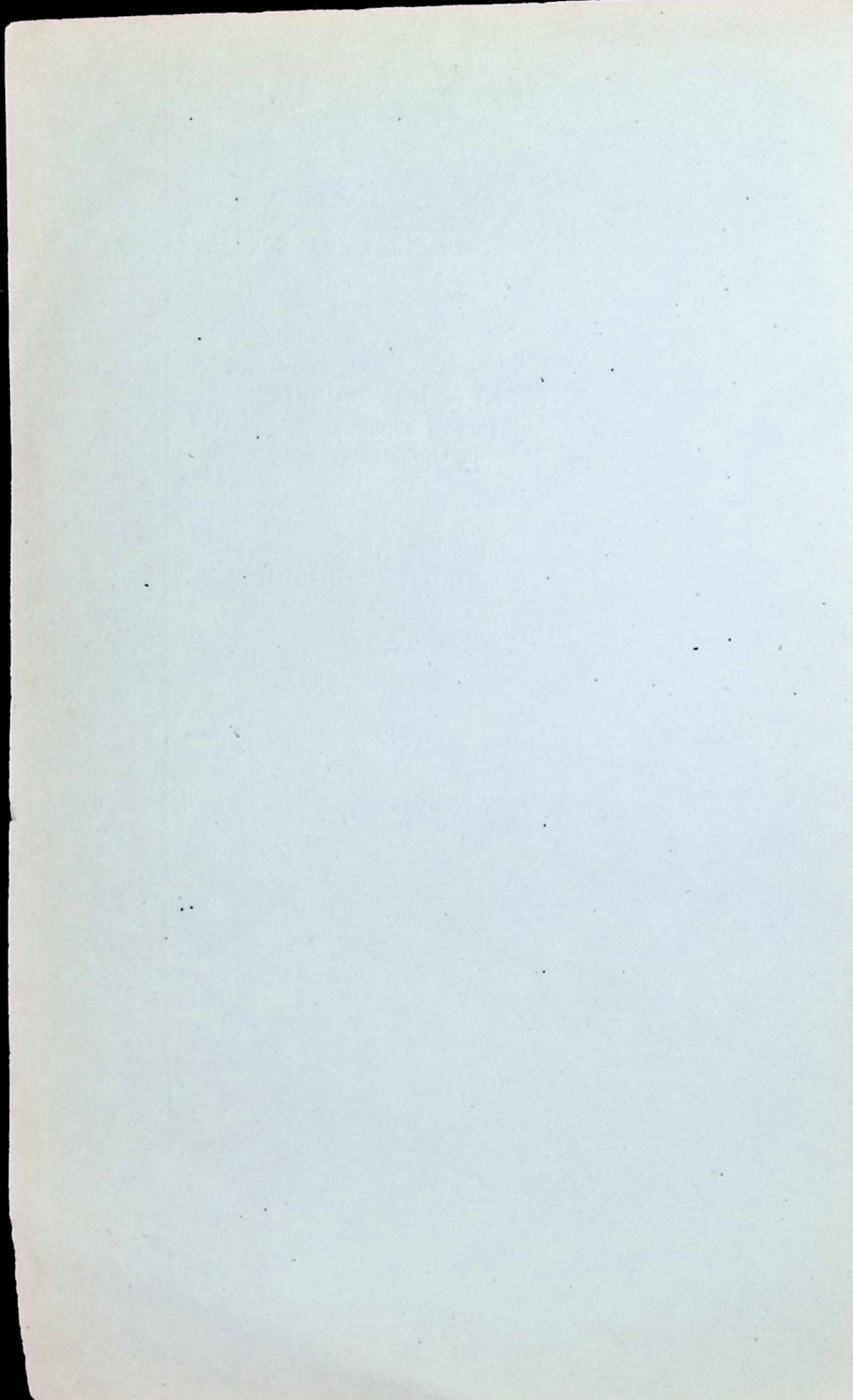


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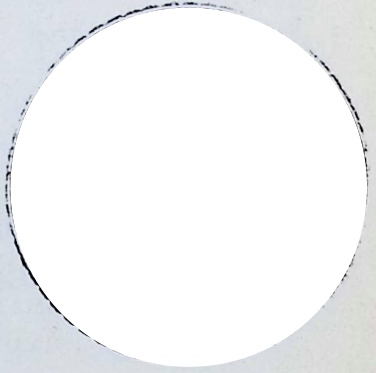
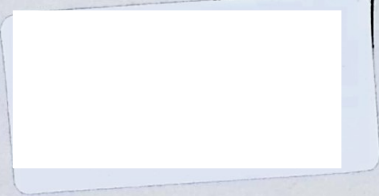
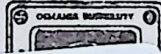
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P R E F A C E

The Kathā (story) is the earliest form of literature; it must be as old as language itself. When man started narrating something that has happened, to his friend, it was the beginning of the Kathā. With the development of the language and literary forms the Kathā which had simple beginnings, has assumed different forms and names as can be seen from the varieties of the stories available and their descriptions in the theoretical works, in Sanskrit and the Prakṛts. Thus, in course of time, 'Kathā' lost its general sense of 'a story' and came to be used in a restricted sense of 'a particular type of narrative in prose' by some Sanskrit literary critics.

Dr. (Mrs.) Nalini Sadhale, Professor of Sanskrit, Osmania University, has, after a thorough study of all the important works of Alāṅkāra Śāstra, from the Kāvyaalāṅkāra of Bhāmaha to Sāhityadarpaṇa of Viśvanātha, traced the development of the Kathā both in its theoretical and practical aspects, in this monograph, entitled "Kathā in Sanskrit poetics". She has also shown how, according to some Ālāṅkārikas, a Kathā need not necessarily be in prose only (P. 35). She has summarised the results of her investigation in 38 verses which are appended to the monograph. It is undoubtedly the first work of its kind on this subject and I am sure that it will be welcomed by all the scholars of Sanskrit and other Indian languages.

I am thankful to Prof. Nalini Sadhale, for having contributed this valuable article (Monograph) to the Journal and also permitted the Academy to issue it as a separate book.

P. SRI RAMAGHANDRUDU

रामो नाम बभूव हु
तदबला सीतेति हुं तां पितु-
र्वाचा पञ्चवटीतटे
निवसतस्तस्याहरद्रावणः ।
निद्रार्थं जननीकया-
मिति हरेर्हुंकारतः शृण्वतः
सौमित्रो क धनुर्धनु
धनुरिति व्यग्रा गिरः पान्तु वः ॥

- श्रीकृष्णकर्णामृतम्

KATHĀ IN SANSKRIT POETICS

The richness of Sanskrit literature is displayed at its best in its vast 'Kathā' literature. Among the several purposes of literature enlisted by Mammaṭa¹, one purpose is to give the reader a pure literary joy. That such a purpose alone, can cross the barriers of time and space has been proved beyond doubt by the fact that long before the Vedas or Kālidāsa's *Sākuntala* was known to the outside world, Indian fairy-tales and fables found their way in the Western literature. Due to such universality of appeal it has been praised by authorities like Speyer, Lacote, Winternitz, Keith and so on-despite the fact that it is more non-religious and less bound by the ordinary rules of literary production.

Kathā-sarit-sāgara of Somadeva which is one of the three Sanskrit recensions of the now lost Brhatkathā of Guṇāḍhya belongs to the latter half of the eleventh century. It contains 22,388 verses mostly in Anuṣṭubh metre divided into eighteen Lambakas. It apparently narrates the story of one Naravāhanadatta and his romantic adventures, but its main purpose is to store and preserve the vast mass of tales by somehow stringing them toge-

1. काण्वं यत्नसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।

सद्यः परनिवृत्तये काष्ठासम्मिततथोपदेशायुजे ॥ K.P.I. 2

ther in the main narrative. The Bṛhatkathā of Guṇāḍhya, is the earliest known collection of such tales and therefore that should be the starting point of the study of 'Kathā' in Sanskrit literature. However, in its absence, the next best choice is Soma-deva's Kathā-sarit-sāgara, which is a complete and faithful redaction of the original¹. Sanskrit Kathā can be best studied from this ocean of stories.

While studying and appreciating any work of art in Sanskrit literature, it becomes advantageous and even essential to understand the theoretical background of that particular branch of literature, to which the work of art under study belongs. Every branch of literature in Sanskrit, has got its 'Lakṣaṇas', broad and subtle divisions, its own traditions, the implied conventions, connected concepts and underlying internal currents. Fortunately the Sanskrit literature abounds in treatises by the hundreds, which thoroughly discuss the fore-mentioned enriching aspects of literature, illustrating them by quotations, overflowing with literary charm. These treatises, called 'Lakṣaṇa' granthas are led by the Nāṭyaśāstra of Bharatamuni, which is the earliest existing work on the topic. The tradition beginning with Bharatamuni continues right upto Panditrāja Jagannātha, who is more or less the rhetorician to have enriched poetics with his valuable contribution. The period can be said to extend for nearly

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1. Out of the other two, kṣemendra's Bṛhatkathā-mañjari is much too condensed while Budha-swamy's Bṛhatkathāślokaśaṅgraha is left incomplete.

two thousand years. It is a very interesting and enlightening study, to trace the growth of every branch of literature through these two thousand years and to note the slowly progressing and developing Science of literature through the contributions of these thinkers. It is like watching a tiny seed growing into a fully blossomed plant in your own garden.

While undertaking the study of Kathā-sarit-sāgara, or of any work on 'Kathā' for that matter, we have to begin by tracing and watching the growth of the 'Kathā' form of literature, through the Lakṣaṇa granthas. Though the Kathā form of literature is as old as the human race, its rhetoric study started taking shape comparatively at a later period and is perhaps struggling still to take a concrete theoretical shape.

The Nāṭyaśāstra of Bharatamuni, practically touches every topic connected with literature, right from prosody to architecture. But all these topics are discussed here mostly with reference to drama, Poetry-heard, as against Poetry-seen, is also discussed here, but only as a part of the four-fold acting viz. the one which deals with speech (Vācika). In a similar fashion the book does not deal with Kathā directly—nay—it does not even refer to Kathā by name. But what can be called Kathā is discussed in connection with the Itivṛtta of the drama. This discussion is naturally elaborate and extensive as Itivṛtta is equated to the body of the drama¹.

1. इतिवृत्तं तु नाट्यस्य शरीरं परिकल्पितम् ।

पञ्चमिः सङ्घिनित्तस्य विभाषः संग्रहितः ॥ N.T. 19.1

Whatever this Itivṛtta means, it is to be called Itivṛtta, only so far as the drama is concerned. In other forms of literature it should be called Vṛtta only. This gives Itivṛtta the value of the technical term. Bharatamuni's learned commentator Abhinavagupta while commenting on this gives a noteworthy explanation. In his opinion the part ITI of the word ITIVṚTTA suggests 'Vṛtta which is endowed with the Pancha-sandhis' and since the Sandhis are connected with drama only the word Itivṛtta denotes the Kathāvastu of the drama.

Even then when we proceed to trace the rhetoric discussion of Kathā we have to start with Itivṛtta only. The Itivṛtta in a drama is of two types. Pradhāna (main) and Gaṇa (subsidiary). The Gaṇa is complementary to the Pradhāna², and it is their fusion that enhances the charm of the drama. The full development of the Pradhāna Itivṛtta requires all the five Sandhis whereas the Gaṇa Itivṛtta can be presented even with less number of Sandhis, as per the scope.

This description, though straight and simple, has, concealed in it, some seeds of 'Kathā' concept. The first point to note is that a Kathā develops through five important stages called. Bija, Bindu, Patākā, Prakarī and Kārya, corresponding to the

1. इति एवेष्टकारतया यदुपरकृतं वृत्तं, अत एवेतिवृत्तज्ञानव्याप्यं तद्वस्तु—
—एवमितिवृत्तज्ञाने इति भागस्य योऽर्थः सोऽप्रसिद्ध इति कृत्वा द्वितीयाद्यर्थेन
पञ्चभिरित्यादिना व्याख्यातः— Abhi. on NT. 19.1

2. कारणाफलभोगस्य वृत्तं स्यादाधिकारिकम् ।
तस्योपकरणार्थं तु कोऽर्थो ह्यनुवर्जिकम् ॥ NT. 19.4

five Sandhis of the drama. These are the five crucial stages or steps through which a 'kathā' blossoms artistically. The entire 'Rasavattā' mainly depends on the author's expertise to handle these five steps. We get here the seed of the concept that any literary work can be artistically evolved just like the drama.

The Kathāvastu should not be like a straight single loose thread. It should have multiple threads firmly intermingled and entwined like a beautiful braid to make it more entertaining. This idea lies hidden under the discussion Ādhikārika and Prāsaṅgika divisions of the Itivṛtta.

Once it is accepted that Itivṛtta is the body of the drama, the Rasa automatically becomes the soul in this body. Abhinavagupta states this expressly¹. This is the first place where it is indirectly but definitely suggested that Kāvya or Kathā as a work of art must have a soul.

It is also made clear here that the Itivṛtta must never overshadow the development of the Rasa. The beauty of the Itivṛtta lies in its subservience to the development of the Rasa, which is the very purpose of its existence. Even in Kathā, just the narration of one incident after another is not artistic enough. The incidents by themselves may have any isolated charm, but their narration attains literary value only after they evolve Rasa. A good

1. इतिवृत्तसद्व्याचयं सद्रस्तु क्षरीरं, रत्नाः पुनरात्मना क्षरीराविभक्तिकाः -

Abhi. on N.T. 19.1

'Kathā' has to maintain this exact balance between the Vṛtta and the Rasa.

DHANANJAYA

After Bharata, in the field of drama comes Dhanañjaya who again discusses Itivṛtta with reference to drama and suggests a more methodical and systematic weaving of the Itivṛtta braid. In addition he discusses three different types of Nāṭyavastu viz. PRAKHYĀTA, UTPĀDYA and MISRA¹. Out of the ten types of Rūpakas discussed by him Nāṭaka ofcourse is most important. Its hero is of the Dhīrodātta type. It is more convenient for the development of Rasa to use Prakhyāta Vṛtta while describing the achievement of the Dhīrodātta hero. As Bharatamuni is primarily concerned with Nāṭaka only he is content with discussing only Prakhyāt-Vṛtta (Much later Ānandvardhana discusses this aspect in minute details. The imaginary description (Utpādyavṛtta) by the poet, of the character and action of an imaginary hero may not always be necessarily conducive to either his Dhīrodātata or Divya-mānuṣa status. And if the 'Aucitya' is thus imbalanced here, it will result in disturbing or destroying the development of the Rasa².) In the

1. प्रख्यातोपाख्यमिषस्वप्नेषात् श्रेषापि सत् प्रिया ।
प्रख्यातमितिहासादेवस्याद्यं कविकल्पितम् ॥

मिथं च संकरात्तार्क्यं विषयसर्गविभेदतः । D.R. I. 15,16.

2. अत एव च भरते प्रवक्ष्यातामस्तुविषयस्य प्रख्यातोपाख्यानयकत्वं च नाट-
कस्यावश्यकर्तव्यतयोपपद्यते । ... वृत्तावपि कथाक्षरीरादुत्प्रेक्षिते विशेषतः
प्रवक्ष्यता भवितव्यम् । ... सत्र ह्यनवधानात् स्तूलतः कवेरव्युत्पत्ति-
संज्ञावना गृह्यते भवति । Dhva. Vr. on III. 66-70

non-Nāṭaka forms of other Rūpakas, however, there is scope for Utpādyavṛtta. It is from this point of view that Dhanañjaya finds this further classification essential. This thought assumes importance in our discussion due to the 'Kalpitatva' of 'Kathā'. We can safely say that in the Kathā form of literature there is nearly no place for 'Khyātavṛtta'. Because in a Kathā Vṛtta is the main issue. If that itself is borrowed from somebody else, then what can be the poet's credit? Novelty-Nūtanatva, which is the main aspect of Kathā cannot result from (borrowed) Khyātavṛtta. Therefore, imaginary tale, Kalpitavṛtta becomes the main lakṣaṇa of the Kathā. We can trace the origin of this 'Lakṣaṇa', to the 'Utpādyavṛtta' of the science of dramaturgy.

Thus far we have discussed the two important treatises on dramaturgy. The discussions can only be indirectly connected with the 'Kathā' theories. Now, therefore, we have to turn to rhetoricians beginning with Bhāmaha, through whose discussions on poetics, we can trace the growth and direct development of the Lakṣaṇa of the Kathā.

BHĀMAHA

To understand Bhāmaha on 'Kathā', we have to give some thought to his four or five types of classification of 'Kāvya'. During his time, it appears, that, this thought about 'Kāvya' was mainly whirling round two concepts, viz. 'Śabda' and 'Artha'. He states that there are two groups of poetics: one, giving prominence to the beautiful arrangement of words (Śabda-viraṇā), and the

other to the beautiful meaning, (Arthasaundary)¹. In other words, he accepts both the concepts of 'Sauśabdyā' and Arthālankāra, as two types of Kāvya.²

This Kāvya, according to him can also be divided in two parts, 'Gadya', and 'Padya'. According to languages it can be divided in three types, viz. Sanskrit, Prakrit and Apabhramśa. According to the subject-matter it is divided into four types, viz. (I) describing the glory of Gods etc. (II) describing imaginary incidents (III) describing arts and (IV) describing sciences. Taking into consideration the form he divides it into five types, viz. (I) Sarga-bandha (II) Abhineyārtha (III) Ākhyāyikā (IV) Kathā and (V) Muktakas.⁴

So here according to Bhāsmaha, 'Kathā' is a particular form of poetry.

Even though Bhāsmaha actually mentions 'Kathā' in only one of his many divisions of literature, in the other divisions also 'Kathā' has got an implied place. In the first division for example,

-
1. रूपकादिरलङ्कारस्तस्याप्येवंहुषोदितः Bhā. I. 13
रूपकादिमलङ्कारं बाह्यमाचक्षते परे ।
तुषां तिष्ठं च व्युत्पत्तिं वाचां वाञ्छाः श्रुतङ्गुतिम् ॥
तदेतदाहुः सौमन्त्रं नाप्यव्युत्पत्तिरीदृशी । Ibid. I. 14, 15
 2. अन्वयान्वेषालङ्कारमेषादिवष्टं द्वयं तु नः ॥
अन्वयाच्च संहितौ काव्यम् Ibid. I. 15, 16
 3. गद्यं पद्यं च तद्विधा Ibid. I. 16.
 4. सर्वव्योऽभिनेयार्थं तथैवाव्यायिकाकषे ।
अनिबद्धं च काव्यादि तत्पुनः पञ्चव्योच्यते ॥ Ibid. I. 18

Gadya and Padya, both include Kathā, since Bāṇa's Kādambarī is a Kathā in Gadya and Somadeva's Kathā-sarit-sāgara is a Kathā in Padya. This classification does not say anything special about Kathā and is, therefore, practically of no use because it cannot support any definite stand about 'Kathā'. The next language-wise classification more or less comes to the same end as Bhāmaha himself accepts Kathā in both Sanskrit and Apabhraṃśa'. Therefore an attempt to define Kathā on the language basis would be futile. In the next fourfold classification based on God's glories and imaginary incidents etc. the first two types are open to Kathā. At the most we can style the first as 'Myth', to distinguish it from the second. This would only give us two types of Kathā but would not give us any specific 'Kathā-Lakṣaṇa' to separate Kathā from other forms of literature. In the last classification, Bhāmaha mentions Kathā and gives it a separate identity of its own as against, Mahākāvya (Sargabandha), Nāṭaka (Abhineyārtha), Ākhyāyikā and Muktaḥ, but closely analysing the 'Kathālakṣaṇa' that follows we have to admit that Bhāmaha, here also, does not give any particular peculiarity of Kathā, but seems to expand on things like, what should be the subject of Kathā; what should be the language of narration; whether the narration should be by the hero or from somebody else; etc. These

1. संस्कृते संस्कृता चेष्टा कथाऽपञ्चभाषतया ॥ Bhā. I. 28
2. न वक्त्रापरवक्त्राभ्यां युक्ता नोष्ठवासवशयि ।
संस्कृते संस्कृता चेष्टा कथाऽपञ्चभाषतया ॥

अर्थः स्वचरितं तस्यां नायकेन तु नोच्यते ।

एवमुक्ताविष्कृतिं कुर्यादभिजाता कथं जनः ॥ Bhā. I. 28, 29

things are of secondary importance. Neither any one of them nor all of them put together are enough to define a Kathā and therefore one is inclined to respect the severe criticism to which Daṇḍi later subjects this classification. If topics like 'Kanyāharaṇa' can also form parts of a Mahākāvya, then in what way 'Kathā' is different, from a Mahākāvya, on the strength of this classification? That the 'Kathā' does not contain 'Vaktra-Aparavaktra' or Uochhvāsas is only a negative Lakṣaṇa and is connected with technicality of a secondary nature—an exercise, resulting out of the ado, to separate 'Kathā' from 'Ākhyāyikā'.

Bhāmaha keeps 'Kathā' on the high level of Mahākāvya, Nāṭaka, etc. Then he goes on to state that he won't say anything much about Nāṭaka, as several others have already done so¹. Then he discusses such common things about Kāvya, as Alaṅkāras, Doṣas, Sabdaśuddhi etc. in comparison with which the forementioned discussion on Kathā, remains negligible. We can of-course say that while maintaining that 'Kathā' is a part of 'Kāvya' only anything that he says about 'Kāvya' also applies to 'Kathā'. But then the same applies to Nāṭaka also. Where then is the special need to clarify one's position about Nāṭya? Does not Nāṭya form a part of Kāvya? Granted that it does and also that Sargabandha (Mahakavya), Abhinayārtha (Nāṭaka), Kathā, Ākhyāyikā and Muktakas are parts of poetry, the fact remains that the entire work of Bhāmaha

1. उक्तं तदभिनयेयाद्यंमुक्तोऽर्थस्तस्य विस्तरः ॥ Bhā. I. 24

is centered round the subject of Sargabandha (Mahākāvya) only. Kathā is naturally disposed off with a mere mention. To come to grips, Kalpitatva is a very primary Lakṣaṇa of Kathā. But Bhāmaha does not even mention it. Actually, his four-fold classification shows his full awareness of the existence of 'Vṛttaśarita' and 'Utpādyavastu'. as two separate entities. That is why he treats them as two types of Kāvya, but fails to give a definite place of its own to 'Kathā'; does not clarify where exactly 'Kathā' fits in his four-fold classification and does not show any connection between Kathā and Utpādyavastu-Kāvya. So we have to say that he is not clear about this important Lakṣaṇa of 'Kathā', viz. Kalpitatva, too. While distinguishing Kathā from Ākhyāyikā, he mentions such insignificant things as 'Vaktra-Aparavaktra' and 'Ucchhvaśa', but the simple important point of Ākhyāyikā being 'Āitihiyapradhāna' and 'Kathā' being 'Kalpitapradhāna' is not brought out with enough clarity in his discussions. When he says, "in Ākhyāyikā also some portion is 'Kavikalpita' he just indirectly suggests that Ākhyāyikā is mainly based of 'Satyaghatita'. When Bhāmaha concedes the existence of 'Kathā' in non-sanskrit languages, along with Sanskrit language, one has to reasonably guess that there existed profuse 'Kathā' literature in non-sanskrit languages at his time. When he mentions the existence of Kathā in Apabhraṃśa, he indirectly suggests the extent of the vastness of 'Kathā' literature. The existence of 'Kathā' in the dialects of the yokals further suggests the

'Lokapriyatva' and the Lokābhimukhatva' of Kathā.

DANḌĪ

The Kāvya as known to Daṇḍī, though is two-fold as the Kāvya known to Bhāmaha, the two folds are not 'Śabda' and 'Artha' but are 'Śarīra' and 'Alaṅkāra'. This 'Kāvyaśarīra' for Daṇḍī again is of threefold classification viz. 'Gadya', 'Padya', and 'Miśra'. Of these three, for Gadya he gives a very simple yet apt Lakṣaṇa, 'Apādahpadasantānah', and mentions its two parts, viz. Kathā and Ākhāyikā. He himself goes on to say, however, that this division is non-essential. He also opines that no fool-proof rule can be stated about the division based on principles like Vaktra-Aparavaktra and Uchhvasas. He also maintains that it makes no difference, whether you call the divisions Uchhvasas or Lambhas. Even Ākhāyikā and Kathā in his opinion, likewise, are only two names of the same literary form¹.

It seems Daṇḍī feels no need to elaborate on the divisions and subdivisions of Kathā.² He also states that there is no speciality in Kathā subject-wise, as Kathāvastu of Kathā and Mahākāvya are generally the same.³ Daṇḍī's elaboration on Kathā

1. तत्कथाव्यापिकेयका जातिः सत्ताद्वयाङ्गिता । K.D. I. 28

2. अत्रैवास्तर्भविष्यन्ति क्षेत्राद्व्याख्यानजातयः ॥ K.D. I. 28

3. कव्याहरणसंग्रामविप्रलम्भोदयादयः ।

संग्रहसमा एव नैते वैशेषिका गुणः ॥ Ibid I. 29

mainly comes as a refutation of Bhāmaha. He also, like Bhāmaha gives no definite Lakṣaṇa of Kathā. However, Daṇḍī's discussion helps to give some guidelines for fixing such a Lakṣaṇa of Kathā. It appears that at one stage in the Science of Poetics, telling the Lakṣaṇa of Kathā, was equated with the process of isolating Kathā from Ākhāyikā. In this fruitless labour, such non-essential things as to who should be the narrator, what should be the meter, how should the divisions be named, got undue importance. This proved to be an obstacle in attempting a more scientific definition of Kathā. The deliberations of the poeticians never attempted to reach the roots. From this point of view Daṇḍī's argument goes a little further and deeper. When he says that Kathā and Ākhyāyikā are just two (different) terms, pointing to the same form of Kāvya, the Kathālakṣaṇa which was so far stuck to Ākhayāyikā gets immediately released. Now it can be argued that the difference between Kathā and Ākhyāyikā is totally unimportant and what actually matters is to define the Lakṣaṇa of this 'Kāvyaabandha' which the name Kathā indicates.

This Lakṣaṇa must be potent enough to distinguish this 'Kathāvastu' from other 'Kāvyaabandhas'. We have already seen that Daṇḍī's classification divides Kāvyaśarīra into Gadya and Padya. Also Gadya includes both 'Kathā' and 'Ākhyāyikā'. Then one may ask, 'which Kāvyaabandha is now left over from which the Kathā-Kāvyaabandha is to be distinguished?' A new difficulty now presents itself in defining the Kathā. Gadya and Padya are just two ways of arranging words. Both ways are open

to Kathā, But, if Padya arrangement is also open to Kathā as it is to Mahākāvya, it becomes essential to define standards differentiating Kathā from Mahākāvya. This important aspect is not taken into consideration and Kathāviēara which previously stuck to Ākhyāyikā now gets stuck to the Gadya-Lakṣaṇa. Saying that topics like 'Kanyāharṇa' do not form a special feature of Kathā, as topics for Kathā and Mahākāvya can be identical¹, Daṇḍi suggests that one has to go deeper still to trace these special features. But, besides making an indirect suggestion he does nothing further to give the actual guidelines. Perhaps he equates Kathā with Gadyabandha. But can we say that an original thinker like Daṇḍi, who tries to go to the roots, would be satisfied to call such superficial things as distinguishing marks? Out of the very few rhetoricians, who mention Bṛhatkathā, Daṇḍi is one². All the three available Sanskrit recensions of Bṛhatkathā are in Padya form. Scholars are reasonably inclined to feel that the original Bṛhatkathā was also in Padya form. If that was really so, it is improbable that Daṇḍi would say that Gadya is the Vyavacchedaka Lakṣaṇa of Kathā. Even a suggestion like that may not be intended by him. Leave Bṛhatkatha aside. Daṇḍi had, available to him, Kathā literature incorporated in the form of Rāmāyaṇa, Mahābhārata and the purāṇas etc. We cannot

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1. कथाहरणसंग्रामविप्रलम्भोद्भावयः ।
संग्रामसमा एव नेते वंशेषिका गुणाः ॥ kD. 1.29
 2. कथा हि सर्वजावाभिः संस्कृतेन च वक्ष्यते ।
वृत्तभाषानयां प्राहुर्द्भुतायां बृहत्कथाम् । Ibid. 1.38

ignore the possibility of Daṇḍi having an idea, that all this literature must have existed originally in the Kathā form among people. In such a case it will do injustice to Daṇḍi to suggest that he considers Gadya medium as a distinguishing mark of Kathā. It would be more in keeping with propriety and decency to state that Daṇḍi has not stated a special definition of Kathā.

Like Bhāmaha, Daṇḍi also knows that all types of literature existed in all the languages¹. It is Daṇḍi who notes that Brhatkathā was in Paisācī language. From this we can infer that, Daṇḍi, like Bhāmaha, suggests the Lokaprasṛtatā, Lokapriyatā and Lokābhimukhatā of Kathā. Similarly we get only a suggestion from Daṇḍi that 'Kalpitatva is a quality of Kathā'. When Daṇḍi says that the narrator of the Ākhāyikā can be the hero himself, and he being Bhūtārtha-śāṁsī, cannot be accused of singing his own praises;² we feel that he is also suggesting indirectly, that, since Kathā is not based on Bhūtārtha, if its hero describes himself, it would be self-praise, and such a self-praise of imaginary virtues would transgress decency.

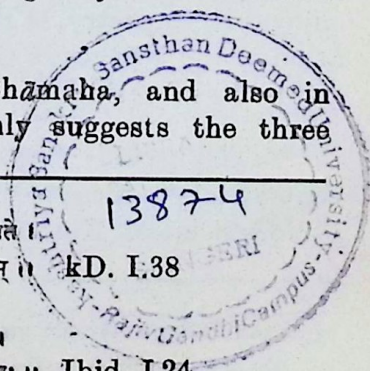
In this way, like Bhāmaha, and also in Bhāmaha's style, Daṇḍi only suggests the three

1. कथा हि सर्वभाषाभिः संस्कृतेन च वक्ष्यते ।

भूतजावानयोः प्रादुरद्भुतायो बृहत्कव्याम् ॥ kD. I.38

2. नायकेनैव वाच्यमाया नायकेनेतरेण वा ।

स्वगुणाधिक्यादोषो नाय भूतार्थशंसिनः ॥ Ibid. I.24



aspects of Kathā viz. Kalpitatva, Lokapriyatva and Lokābhimukhatva. Even then what is more important is that he also creates a feeling that deeper thinking and more consideration must be given to Kathā. Last but not the least, he closes the less important chapter of distinction between Kathā and Akhyāyikā, thereby removing the obstacle in defining both Kathā and Akhyāyikā. This, definitely, is Daṇḍī's contribution to the progress of the thought on Kathā, in Sanskrit Poetics.

While discussing Mādhurya Guṇa, Daṇḍī expresses yet another thought which is note-worthy in the present context. He defines 'Mādhurya'¹ (sweetness) as 'that which is Rasavat'. He thus proclaims its importance in the rhetorical discussions on the one hand and suggests its identity with 'Rasa' on the other. He elaborates the latter idea by deriving the word from 'Madhu' (honey) and by suggesting a comparison between Rasa in a Kāvya and honey in flower. Like bees getting intoxicated after drinking honey from flowers, the learned are fascinated by the 'Rasavatva' of poetry. So, whatever is fascinating, exciting, relishable, enjoyable, in poetry, is Rasa which is the manifestation of the Mādhurya Guṇa. Daṇḍī further adds.— "This 'Rasa' resides in 'Vāk' and also in 'Vastu'."

The word Vastu used by Daṇḍī in this context is significant. Does it mean 'Artha' (sense) or does it mean Kathāvastu? Both these meanings

1. मधुरं रसवद्वाचि वस्तुभ्यपि रसः स्थितः ।

येन माद्यन्ति क्षीमन्तो मधुनेव मधुस्रताः ॥ kD.I, 51

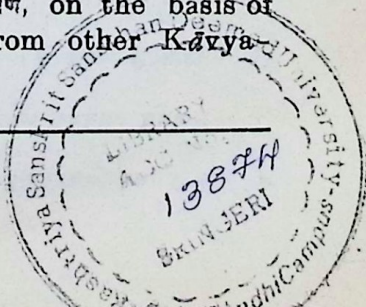
are current in Sanskrit rhetorics. In fact the second meaning is more common than the first. Bharata has himself used this word 'Vastu' in the sense of Kathāvastu. Dhanañjaya also uses it in the same sense later. If ॠषी also has used it in the same sense, he seems to suggest here that Rasa can reside in Kathāvastu. In that case he has prepared a ground for the latter poeticians like Viśvanātha who categorically define कथा as 'the one in which the Vastu is full of Rāsa'.¹

However, the context here is more favourable for the other meaning viz. 'Artha'. In that case ॠषी has simply pointed out that the Mādhurya-Guṇa resides both in 'Śabda' and in 'Artha'. Later Vāmana fully develops this thought in his discussions on Śabdaguṇas and Arthaguṇas.

Had ॠषी cited some examples to prove his point, it would have been possible to take a more firm and decisive stand on this point. However, unfortunately, ॠषी quotes no examples to illustrate the Rasavattā as residing in Vastu although he has discussed the Śabda-Rasavattā at length.

To conclude, it may be said that ॠषी may be aware of the Rasavattā of Kathāvastu, but he has not stated the point with full effect and force so as to make it an important कथालक्षण, on the basis of which कथा can be distinguished from other Kāvya-bandhas.

1. कथायां सरस वस्तु-SD. 6-332.



VĀMANA

Vāmana is the rhetorician to give consequential thought to the various Kāvya-prabhandas and their Lakṣaṇas. He had the vision to realise the importance of Guṇa, a concept, beyond mere word and sense. Having fully developed the Guṇa-concept he founded the famous Ritisiddhānta. It is therefore, necessary to see how this great thinker defines and discusses कथा in the light of this new assessment of poetry.

Vāmana divides Kāvya into Gadya and Padya¹ (Prose and Verse) subdividing it further into Nibaddha and Anibaddha². He advocates the supremacy of Abhineyārtha in the Nibaddhakāvya³. The reason he gives for doing so is that it is in Abhineyārtha that the special qualities of poetry indicated by Guṇa are found concentrated at their best⁴.

कथा, Ākhyāyikā, Mahākāvya, etc, are to him the so many manifestations of Daśarūpaka only. This stand taken by Vāmana shows the place he gives to कथा in literature. To him it is an Abhineyārtha in essence, moulded in a different shape and appearance. He however, does not give a formal definition of this 'Vilasita'.

1. काव्यं गद्य पद्य च । Vā. I. 3-21
2. तद्विविधं निबद्धं च । Ibid. I. 3-27
3. सवर्णेषु वक्षरूपकं श्रेयः । Ibid. I. 3-30
4. तद्वि चित्रं चित्रपटवद्विशेषसाकल्यात् । Ibid. I. 3-31

His reason for not doing so is that such a definition is not very interesting¹. Vāmana, however, does not define the Abhineyārtha either, which he considers to be highly full of excellences (and therefore, perhaps more interesting to define, too). Vāmana's commentator Shri Gopendra Tripurahara Bhūpāla, justifies Vāmana on the ground that कथा etc. have already been defined by Vāmana's predecessors like Bhāmaha and others. So those Lakṣaṇas are available there for anyone, who cares to seek them, Rūpaka, however, is not defined for fear of bulkiness of the work.²

Whatever that be, Vāmana's concept of कथा as we understand it from his own work is that कथा is that form of literature in which the literary qualities manifested are nothing but some flashes of those which are found in Rūpakas.³ Thus कथा manifests the literary qualities not wholly but partly.

As to what these literary qualities are, Vāmana has devoted a large portion of his treatise discussing them in details.⁴ But in this detailed

1. यच्च कथाख्यायिके महाकाव्यमिति, तल्लक्षणं च नातीव हृदयङ्गममिषु-
पेक्षितमस्माभिः । तदभ्यस्तो ग्राह्यम् । Vā. on I. 3-32

2. यदि केनचित्तल्लक्षणमपेक्षितं तत् भामहलङ्कारादौ द्रष्टव्यमित्याह-
तदभ्यस्त इति । नाटकादिलक्षणं तु द्रष्टव्यमिस्तरभयावस्माभिर्न लिखितम् ।

Gopendra on Vā. I. 3-32

3. दशरूपकस्यैव हीदं सर्वं विलसितम् । Vā. on I. 3-32

4. The entire third Adhikaraṇa of Kāvyaālankara-
sūtrāṇi of Vāmana discusses the topic.

discussion on qualities of Śabda and those of Artha Vāmana does not cite even a single example from कथा or for that matter, from any Gadyakāvya. All the discussion is centered round the Rūpakas and the Mahākāvyas. Moreover, each Guṇa defined and illustrated separately and singly does not clearly bring out the idea of the perfect and concentrated manifestation of all the qualities together, which gives Daśarūpaka the first place of honour in Vāmana's opinion. When his concept of Rūpaka itself remains undefined like this the Kathālakṣaṇa based on it becomes even more vague and fails to focus attention on any particular distinguishing features of कथा.

Had Vāmana cited at least some illustration from Gadyakāvya while discussing the Śabdaguṇas and Arthaguṇas, perhaps he would have contributed a great deal to the concept of कथा. In fact there are many Guṇas which could be illustrated more convincingly and clearly if the examples were taken from कथा. The close-knit and inter-twined texture of expression indicated by Ojoguṇa or the light, unencumbered texture of expression indicated by Saithilyaguṇa, could be illustrated well from Gadya. The Samādhiguṇa indicating the artistic balance of ascent and descent in a sentence is illustrated for example with a verse in a Sikharipiṇī meter¹. Now a verse cannot clarify the point beyond doubt whether the Guru and Laghu letters indicating Āroha and Avaroha respectively are used here deliberately to achieve the poetic excellence indicated by Samādhiguṇa.

1. 'निरानन्दः कोऽपि मधुमि परिभूतोऽग्नितरसे'। Vā. on III. 1-13

guṇa or whether they have come there merely as a demand of a meter. Had this been a prose illustration there would have been no room for such a doubt and the vagueness resulting therefrom. Udāratā is another Guṇa which as per Vāmana's definition suggests a rhythm in the words¹. This could also be illustrated more effectively by examples from Kādambarī.

Such Gadya illustrations cited by Vāmana could have gone a long way in pointing out certain distinguishing qualities of the Gadya medium of कथा.

RUDRAṬA

Rudraṭa is yet another earlier rhetorician, who is frequently quoted by later writers. Representing the Alāṅkāra School of Poetics the emphasis of his 'Kāvyālaṅkāra' is no doubt on discussing the figures of speech. But in the last chapter he has given some thought to the Kāvyabhedaś.

All types of Prabandhas, like काव्य, कथा, Ākhyāyikā are first divided by him in two groups as 1) Utpādyā and 2) Anutpādyā and then each of these groups is further divided into 1) Mahān and 2) Laghu². According to Rudraṭa a Mahākathā

1. वचस्य विकटत्वं यदसाद्युदात्तम् । यस्मिन् सति नृस्यन्तीषु पयान्तीति
जनस्य वर्णमावना भवति सङ्घिकटत्वम् । लीलायमानस्यसिद्धेः ।

Vā. on III, 1.23

2. सति द्विधा प्रवर्णाः काव्यकथायामिकावयः काव्ये ।

उत्पादानुत्पादा महत्त्ववृत्तेन नृयोऽपि ॥ Ru. 16.2

is defined as follows:--In a Mahākathā after paying homage to one's favourite deity or preceptor the poet describes his own family-lineage. All this introductory part is composed in verse.

After this the poet should proceed to write the Mahākathā. Alliterations, short letters, prose composition are the features which characterise Kathāśarīra.¹ The subjects described in a Mahākathā are the same as those in a Mahākāvya. The Rasas like Śṛṅgāra etc, are depicted as per the need of the story.² In the beginning there is an introductory story that leads into the main story³. Winning of a damsel and description of Śṛṅgāra are the more popular aspects of a Mahākathā. It is found both in Sanskrit and Prākṛit, in prose and in verse⁴.

In a महाकथा (as also in Kāvya, Ākhāyikā etc.) incidental stories should be introduced purposefully and they should 'appear' contrary to the narration⁵. The hero also can be described here as a loser of kingdom etc., if the end result is his happiness and

1. सानुप्रसिद्धेन सती भूषी लघ्वक्षरेण गद्येन ।
रचयतेकथान्तरं पुरेव पुरवर्णकप्रभृतीन् ॥ Ru. 16.21
2. कथालापफली वा सत्यविविधस्तत्कलशुद्धिरात् । Ibid 16.23
3. जायते कथान्तरं वा तस्यां व्यस्येप्रवृत्तिषां सत्यम् । Ibid 16.22
4. इति संस्कृतेन कुर्यादकथानगद्येव चाद्येव ॥ Ibid 16.23
5. सामिप्रायं किञ्चिद्विरुद्धमिव यस्तु सत्यसङ्गमेव ।
यतः कथावच्च कुर्याद्विरुद्धमिव प्रत्ययेषु ॥ Ibid 16.31

prosperity¹. The fourth, Mokṣa puruṣārtha also can be its subject when characters like sages etc., are introduced².

In Khaṇḍakathā which comes under Laghu-kathā, a hero like a brahmin, a merchant or a servant should be described as caught in some calamity and in the end as becoming happy after overcoming the same. The sentiment here is usually Karuṇa or Vipralambha. The hero falling in love for the first time and being blessed with happiness in the end should be the subject of a Laghukathā³.

While Utpādyā and Anutpādyā are terms commonly used to indicate such varieties of kāvya, the latter division is Rudrata's contribution. The adjectives 'Mahā' and 'Laghu' are often used to indicate varieties of Kāvya (Mahākāvya, Laghu-kāvya) but Rudrata has made use of them as dividing principles not only for Kāvya but also for कथा, Akhyāyikā, Rūpaka etc. He has also explained the import of the terms 'महा' and 'Laghu' more precisely⁴.

1. कुर्यादभ्युदयान्तं राज्यभ्रंशादि नायककथापि । Ru. 16-32
2. अनिदव्यादेषु तथा भीतां च मुनिप्रसङ्गेन ॥ Ibid 16-32
3. कुर्यादनुद्वेगात् काले लण्डककथां च नायकं सुखिनम् ।
नायकवर्तं च भूयो द्विजसेवकसार्ववाहादिम् ॥
मत्र रसं कथय वा कुर्यादथ वा अवाप्तसङ्गारम् ।
अवसानानुरागलवणा पुनरन्ते नायकाभ्युदयम् ॥ Ibid 16-33,34
4. तत्र महाशो वेपु च विनतेऽपिभीयते चतुर्वर्गः ।
सर्वे रताः क्रियन्ते काव्यकथानानि सर्वाणि ॥
ते लघवो विज्ञेया वेप्यस्यतमो भवेच्चतुर्वर्गति ।
असमग्रानेकरता ये च समग्रं करसमुपताः ॥ Ibid 16-5,6

Rudraṭa's description of महाकथा has Bāṇa's Kādambarī in view while his Laghukathā has the shorter stories (as are found collected in कथासरित्सागर etc.) in view. The hero, the subjects and the sentiments of Laghukathā as described by Rudraṭa are features almost applicable to the fiction as it later developed into various vernaculars in India. Even the term 'Laghukathā' is retained by many of them upto this day to indicate this branch of literature.

Although Rudraṭa does not give a formal definition of कथा his treatment of the subject is very meticulous. By distinguishing महाकथा like Kādambarī etc., from Laghukathā like those collected in works like कथासरित्सागर later, he has made a first systematic approach to analyse the vast mass of heterogeneous literature termed as 'कथा'.

ANANDAVARDHANA

What was left incomplete by Vāmana is in many respects completed by Ānandvardhana, who analyses Vāmana's concepts of Guṇa and Rīti further and determines their mutual relation. He also shows clearly the participation of both Guṇa and Sanghaṭanā (Rīti of Vāmana) in the evolution of Rasa and establishes on a scientific and firm basis the Dhvanitattva which was only indistinctly realized by Vāmana. It is, therefore, necessary to see how the कथा-concept is reshaped or revised with the advent of the Dhvani theory. Ānandvardhana does not treat the forms of literature like कथा, महाकथा etc. as a special issue, because to him Kāvya is not

divided on the basis of these external forms but on the basis of the most intrinsic principle of Dhvani. Even then while discussing the role of Padasanghaṭanā in Dhvani he has made some important observations on the external forms of poetry as well. Sanghaṭanā changes according to this form¹ and Ānandavardhana shows at length which type of Sanghaṭanā goes with which type of Kāvya.

Here the basic principle followed is that Sanghaṭanā depends on the use of simple or compound words, and while the compounded expression is preferable for evoking sentiments like 'Vira', simple expression is contributory to the evolving of more delicate sentiments like 'Karuṇa' 'Vipralambha' etc. Apart from the propriety in respect of 'Rasa' the Sanghaṭanā must also be in keeping with the particular Kāvya-form. Thus 'Parikathā', 'Khaṇḍa-kathā', 'Sakalakathā', 'Sagrabandha', 'Ākhāyayikā', 'Kathā'² etc. have, each one of them, a particular demand of a special kind of Sanghaṭanā. Parikathā leaning heavily against Itivṛtta, does not much insist on evoking a sentiment³. So the Sanghaṭanā here can be of any variety depending on the choice of the poet. It can be of simple uncompounded words or of

1. विषयाख्यमप्यभ्यवदौचित्यं तं नियच्छति ।
काव्यप्रवेदाख्यतः स्थिता जेदवती हि सा ॥ Dhva. 3.63
2. यतः काव्यस्य प्रवेदाः सुवक्तव्यं.....परिकथा, सकलकथाखण्डकचे तर्ग-
वधोऽभिनेयार्थमाख्यायिका कथेऽप्येवमादयः । Ibid. Vṛ. on 3.63
3. परिकथायां तु कामचारः, तत्रेतिवृत्तमात्रोपपत्तेन नात्यन्तं रसवत्त्वा-
भिनिवेदनात् । Ibid.

short easy compounds or of long and involved compounds.

Khaṇḍakathā and Sakalakathā are more popular in Prākṛit¹ and since in prakrit the style of one sentence or one idea running into four or five verses at a stretch is in vogue the Sanghaṭanā has to take into account these factors and long compounds are more suitable for that style.

Kathā and Akhyāyikā are mostly in prose, however, they retain certain features of the verse². Sanghaṭanā, here, also depends on the speaker. It does not change merely because he is a poet or the hero himself or a character in the composition. But it must change with the context of 'Rasabhāva'. If the speaker is speaking with feeling the expression must remain unburdened by long compounds. However, if feeling is not the issue the Sanghaṭanā can be of any variety depending on the poet's choice, irrespective of the identity of the speaker³.

There again in Akhyāyikā it is the Gadya medium which gets prominence in determining the nature of Sanghaṭanā and since Gadya looks more

1. खण्डकथा-सकलकथयोः ब्राह्मणप्रसिद्धयोः.... । Dhva. 3.63

2. एतद् यथोक्तभीषिष्यमेव तस्या निवासकम् ।
सर्वं यत्तद्वचोऽपि वृत्तं नो नियमवर्जितम् ॥ Ibid. 3.64

3. अद्यापि यदा कविः कविनिबद्धो वा वक्ता रसभावपरहितः तदा काव्यचारः ।
रसभावसमन्विते तु वक्तरि पूर्वोक्तमेवानुसर्तव्यम् ।

beautiful with a formidable expression the poet's choice here usually falls on the longer and more intricate compounds. In कथा, however, 'Rasānugūya' gets preference over the Gadya medium in determinig the nature of Sanghaṭanā¹.

The principle that regulates the Sanghaṭanā thus, seems to be oscillating between Rasa and the Kāvya-bandha, but Ānandavardhana sums up the issue by voting in favour of Rasa, saying "Propriety in respect of Rasa is the only regulating principle of Sanghaṭanā²." Kāvya-prabandhas only appear to have influenced it here and there. Thus even in Ākhyāyikā long compounds will ill-suit the context of Vipralambha and use of loose, uncompounded words will appear out of place even in a play where the Rasa to be evolved is Raudra, Vīra etc.

This is a very noteworthy discussion regarding कथा and other forms of literature. At no stage Kathā is equated with Gadya here. The fact that कथा, being a Kāvya-prabandha has, primarily to evoke Rasa is never lost sight of, while how the Gadya-composition can become a contributory factor to achieve this main purpose is brought out at length. So far as Sanghaṭanā is concerned Kāvya-bandha is of a secondary importance while Rasānu-

1. कथायां तु विकटवन्धप्रचुर्येऽपि गद्यस्य, रसवन्धोक्तमौचित्यमेवानुसृतं भवति ।

Dhva. vr. on 3.64

2. रसवन्धोक्तमौचित्यं भाति सर्वत्र संश्रिता ।

रचयति, विषयापेक्षं तत् किञ्चित् द्विभेदवत् ॥ Dhva. 3.65

gūṇya is the primary decisive factor. Thus what had perhaps struck ॐ and he tried to express through an allegory is very firmly established here by Ānandavardhana, ॐ must have Rasavattā. A more stringent adherence to Rasānugūṇya is thus a feature that separates ॐ from Ākhyāyikā. No doubt it is a difference of degree only but it relates to a more fundamental issue and is therefore more important as a distinguishing feature. Ānandavardhana has raised the question of the 'speaker' not only for distinguishing ॐ from Ākhyāyikā as done by others but also for determining the nature of other Kāvya-bandhas. To him the identity of the speaker is not important. What matters is the context in which the speaker is set. Thus Rasabhāva context is the real issue to be discussed here. ॐ had set aside the question of the speaker as nonapplicable and even nonessential. Ānandavardhana goes to the very root of the question and discovers what exactly is the issue under discussion here. Although it does not help to establish a distinguishing feature of ॐ, it does reveal in a skilful manner the basic problem, that is involved in the discussion about the speaker. Rasabhāva-sandarbhā is the main, guiding principle here and as such it firmly links ॐ with the Rasabhāva like the other forms of literature.

If Itivṛtta is important in ॐ, that is only so far as the Parikathā is concerned. In ॐ Ānandavardhana does not recognize the importance of Itivṛtta to the extent of overshadowing the Rasa.

Ānandavardhana has expressed some very

significant opinions regarding Itivṛtta in Kāvya in general.

The choice of a Vṛtta that is conducive to evoke Rasa is the first factor in a Prabandha for achieving successfully its aim viz., Rasābhivyañjana.¹ If the Vṛtta is a wellknown story adopted from earlier sources he grants the poet liberty to change it if the final aim dustifies such a change. The poet may use his imagination for introducing changes and remoulding the source-matter.² Rasa propriety is of supreme importance in Kāvya. So long as this supremacy is not lost sight of, the poet can use his imagination.

Itivṛtta must also follow the propriety of Pātraprakṛti. The events described in Itivṛtta, must go with the divineness or the humanness of a character. If this propriety is not observed it will be a great hindrance to the evoking of Rasa. If Dhanañjaya speaks of Khyāta and Utpādyā Vṛtta, Ānandavardhana shows their exact scope and limitations and guides the poet in discriminating between them by pointing out what is likely to be good and bad in the Khyāta and what are the risks involved in handling the Utpādyā. Although

1. This point, by implication, points out the inherent, inbuilt quality of a Vṛtta to evoke Rasa. The significance of 'Sarasa Vastu' of Viśvanātha can be understood in this light.

2. तिवृत्तव्यापारो ह्यव्ययानुगुणो स्थितिम् ।

उपप्रेक्ष्यत्यन्तराभीष्टरसोचितकथोक्तम् ॥ Dhva. 3.67

this discussion helps primarily the Rūpakas and the Mahākāvya, it takes incidently the कथा-concept itself on a progressive path.

AGNIPURĀṆA

Although not falling in the class of works on poetics a few chapters in Agnipurāṇa are devoted to topics related to Poetics. We find five varieties of narrative literature discussed here viz. Ākhyāyikā, Kathā, Khaṇḍakathā, Parikathā and Kathāṇikā¹. Out of these five, the first four are mentioned and discussed by Ānandavardhana too. Kathāṇikā is a new addition. Sakalakathā mentioned by Ānandavardhana is omitted here. Agnipurāṇa treats here the varieties more or less on the lines of Ānandavardhana. It calls them the varieties of Gadya-kāvya. (In Ānandavardhana's discussion both Gadya and Padya are left open for कथा). A forceful manifestation of Rīti, Vṛtti and Pravṛtti is pointed out as a characteristic of Ākhyāyikā². The subjects of Ākhyāyikā are stated to be 'winning of a damsel, battle, separation, calamity' etc. Its Sanghaṭanā is described as 'Cūṛṇakottarā', implying thereby that the sentences here begin with heavily loaded compounds and a relief is provided towards the end in the form of smaller compounds or independent

1. माध्यायिका कथा खण्डकथा परिकथा तथा ।

कथानिकेतु सव्यस्ये सल्लस्यस्यं च पञ्चकथा ॥ Ag. Pu. 174. 112.

2. भवति यत्र दीप्तावय रीतिवृत्तिप्रवृत्तयः । Ibid. 174. 114.

3. उच्छ्वासेन परिच्छेदो यत्र वा चूर्णकोत्तरा ॥ Ibid.

simple words. Even the introductory portion of Ākhyāyikā glorifying the family of the author etc. is composed in prose¹. On rare occasions verses in Vaktra and Aparavaktra are used.

The Kathālakṣaṇa in Agnipurāṇa has to be understood on this background.

The introductory portion in कथा is composed in verse. The narration here begins with a story which leads to the main story². Generally there are no chapter divisions. If there are, they are called Lambakas³.

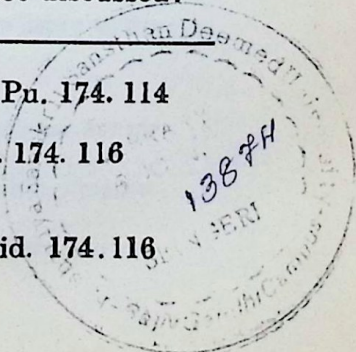
The writer of this Kathālakṣaṇa obviously has kept Bāṇa's Kādambarī as a model before him. The definition once again emphasises the difference of कथा from Ākhyāyikā rather than its own special characteristics. The technical aspects once again have become more prominent than the essential feature of कथा. Vastu, Nāyaka, Rasa, which are established by Ānandavardhana as the basic factors of any literary work inclusive of कथा do not find much scope in this discussion and as such it does not throw much light on them. Even such aspects of कथा as Kalpitatva, Rañjakatva, Nityanūṭanatva, Vastupradhānatva, etc. are not discussed.

1. कर्तृवंशप्रशंसां स्याद् यत्र गद्येन विस्तरात् । Ag. Pn. 174. 114

2. मुख्यस्याव्यवहाराय भवेद् यत्र कथान्तरम् । Ibid. 174. 116

3. परिच्छेदो न यत्र स्याद् न वेदा लम्बकैः क्वचित् ।

Ibid. 174. 116



The other narrative varieties are described at length by the Purāṇakāra.

The hero of a Khaṇḍakathā and Parikathā is a minister, a merchant, or a Brāhmin. Karuṇa and Vipralambha are the chief sentiments depicted in them¹. These are the features common to Khaṇḍakathā and Parikathā. As for their special features, Khaṇḍakathā is not complete in itself. It is linked with another ^{कथा} and Parikathā is a mixture of Ākhyāyikā and ^{कथा}.

The Parikathā of Ānandavardhana in which Vṛtta is dominant and Rasa is suppressed is not the same as this Parikathā, because the writer here expressly specifies the Karuṇa and Vipralambha as the sentiments of Parikathā⁴. While Ānandavardhana couples Khaṇḍakathā with Sakalakathā, the purāṇa-writer combines Khaṇḍakathā with Parikathā and omits Sakalakathā.

The new addition, viz. the Kathānikā is stated to be based on imagination. Sublimity of subject matter etc., is stated to be absent here. But it is not possible to equate it with Ānandavardhana's

1. भवेत् खण्डकथा यासौ, यासौ परिकथा तयोः ।
यथायं तावत् यासपि द्विजं वा नायकं विदुः ॥

Ag. Pu. 174-117, 118

2. समाश्रिते तयोर्नाम्या वा कथामनुधावति । Ibid. 174-119
3. कथाएवायिकयोर्मिथ्यभावापरिकथा स्मृता । Ibid.
4. स्यात्तयोः कथनं विदुः विप्रलम्भश्चतुर्विधः । Ibid. 174-118

Parikathā, because the Purāṇa-writer refers to three Rasas viz. Bhayānaka at the beginning, Karuṇa in the middle and Adbhuta coming at the end of the Kathānikā.¹

In this discussion about the varieties of Gadya literature, other than कथा, important issues like Rasa, Nāyaka, etc. do appear but in the absence of deeper scrutiny and proper illustrations the distinctive features of the varieties are not very clear.

MAMMAṬA

No discussion on rhetorics can be said to be complete without referring to Mammaṭa, who is credited with the fulfillment of the stupendous task of reorganizing the older concepts which needed a reshuffling and reassessing after the acceptance of the Dhvani theory of Ānandavardhana. Śabda, Artha, Guṇa, Riti, Alankāra, Rasa, all get readjusted in the light of the new theory. Mammaṭa succeeded in synthesising these concepts and giving a more systematic and clearer picture of Sanskrit poetics as it stood at this stage. It was a dire need of his time to reassess the divisions of Kāvya-Prabhandhas along with their subdivisions too. However unfortunately, Mammaṭa has not consi-

1. भयानको मुखपरो गर्भे च कथनो रसः ।

अद्भुतोऽन्ते सुखलृप्तार्थो मोदात्तः सा कथाविका ॥ Ag. Pu. 174. 120

dered the subject as of sufficient importance, He simply passes over it without any comment¹.

HEMAĆANDRA

Hemaćandra who not only quotes but liberally borrows from many of his predecessors like Ānanda-vardhana, Mammaṭa, Abhinava, Rājaśekhara, etc., is not credited with any original contribution to the field of poetics as such, but in his last chapter of *Kāvyañuśāsana* he treats the subject of कथा and its divisions in considerable details. Therefore we have to include him in this discussion.

Hemaćandra divides काव्य into Prekṣya and Śravya first and the latter into five types further viz., Mahākāvya, Ākhyāyikā, कथा, Cāmpū, and Anibaddha.²

Since the distinction of कथा from Ākhyāyikā is once again an important issue for Hemaćandra it is necessary to go through his definition of Ākhyāyikā as well.

-
1. नाट्याविकायां वृत्तान्तेषु न मनुष्यवर्जयः कथायां रीतिषु नाश्वना-
मुत्तमाः । kP. 8. Tika on 54. 102

(Except this reference in which Mammaṭa only follows Ānada-vandhana in explaining the propriety of Sanghaṭanā according to Prabandha, there is no other discussion on the subject).

2. काव्यं प्रेक्ष्यं श्रव्यं च । Hema. 8.1

श्रव्यं महाकाव्यनाट्याविका कथा चम्पूरविवृतं च ॥ Ibid. 8.5

Hemaçandra's Ākhyāyikā¹ is one which is composed in Sanskrit prose with a Dhīrodātta type of a hero. The hero's gallantry, prosperity, achievements etc., are described here by the hero himself. A few verses in Vaktra, Aparavaktra meters describe the coming events and chapters are designated as Uchhvāsas. The example to quotes is that of Bāṇa's Harṣaçarita.

The Dhīrāśānta hero of कथा² does not describe his own achievements or success. Bāṇa's Kādambarī is quoted as the example of कथा in prose while Leelāvati is cited as an example of कथा in verse. Prākṛt, Māgadhi, Sūrasenī, Piśāoi, Apabhraṃśa are languages other than Sanskrit in which कथा flourishes.

In this discussion Hemacandra's emphasis on the type of the hero is a new point. He has perhaps deduced this from the discussion in his predecessors' works on the narrator of the Ākhyāyikā and the कथा, citing of the Padyakathā 'Līlāvati' is also quite significant.

However, Hemaçandra's more important contribution is the definitions of several subvarieties

1. नायकावधत्तद्वयवृत्ता भाग्यवर्धनसिद्धयविः सोच्छ्रवासा
संस्कृता पद्यवृत्तावधायिका । Hema. 8.7

2. धीरज्ञानतनायका गजेन पजेन वा सर्वभावा कथा ॥ Ibid. 8.8

of कथा. He has treated here Ākhyāna¹, Nidarsana², Pravahlikā³, Mantallikā⁴, Manikulyā⁵, Parikathā, Khaṇḍakathā, Sakalakathā, Upakathā and Bṛhatkathā. Although the names Parikathā, Khaṇḍakathā and Sakalakathā are the same as are found in Ānandvardhana's work or in Agnipurāṇa, the definitions are quite different here. The first five varieties are not found in the works of other rhetoricians although वट्टी just makes a passing reference to Ākhyāna. It is noteworthy that Bṛhatkathā is treated as a common noun and the example cited for it is 'Naravāhanadattaśarita'⁶.

1. प्रवहमस्य परबोधनार्थं नलाक्षुपाख्यानमिवोपाख्यानमभिनयन्
पठन् पाठन् यदेको वृत्तिकः कथयति तद्वर्णोचिन्तयदाख्यानम् ।

Hema. Al. P. 463

[नलाक्षुपाख्यानमिवोपाख्यानमभिनयन्
पठन् पाठन् यदेको वृत्तिकः कथयति तद्वर्णोचिन्तयदाख्यानम् ॥]

Ibid. V. P. 463

2. सिरहचामतिरवचं वा चेष्टामियं च कार्यमकार्यं वा निबधीयते
तत्पद्यतमग्रादिषत् वृत्तिविदकुट्टनीमतमयूरमर्जरिकादिवचनं निवर्तनम् ।

Ibid. Al. P. 463

3. प्रयानमविकृष्य यच्च हयोविवाहः सार्धं ब्रह्मरक्षितः चेदकादिवचनमवलिङ्गितम् ।

Ibid. P. 464

4. प्रेतमहाराष्ट्रभाषया क्षुद्रकथा मोरोचना-अपङ्गवशादिवचनमवलिङ्गितम् ।
यस्यां पुरोहितामाश्रयतापसावीर्णां प्रारब्धानिवहि उपहासः सापि मण्डलिका ।

Ibid.

5. यस्यां पूर्वं वस्तु न लक्ष्यते पश्चात् प्रकाशयते सा मत्स्यहृत्तितादिवचनमविकृत्या ।

Ibid.

6. लम्भाङ्कितान्भुतार्थां नरवाहनदत्तादिवचनमविकृत्या ।

Ibid. 465

On the same lines, कथा, too has its own special features. If कथा cannot be linked to and defined with reference to Nāṭya, कथा too cannot be linked with Kāvya and has to find its own identity. If 'Kriyā-prādhānya' of Nāṭya was burdensome to Kāvyalakṣaṇa equally burdensome is the 'Śabdārtha-prādhānya' of Kāvya to कथा. 'Vastu' alone can become the core and whatever additional features like Guṇa, Alankāra, etc., are necessary to give it a literary charm can come only as adjectives of this 'Vastu'. It is Viśvanātha's expression 'Kathāyām Sarasam Vastu' in which we get the first awareness of this fact.

The picture of कथा as it emerges from this state of affairs is as follows :-

I. DEFINITION : No formal definition is attempted by any one. 'Kathāyām Sarasam Vastu', (In कथा there is Vastu full of Rasa) given by Viśvanātha is the only expression which appears like definition. It is quoted here for want of anything better than this and not because it was composed as a formal definition.

II. Contents :

We collect a good bit of information on this.

- 1) कथा (more specifically the Mahākathā) should commence with a prayer or veneration to preceptors.
- 2) It should be followed by the brief narration of the author's family-account.

- 3) A general description of the good and the bad may also be added.
- 4) All the topics like the winning of a damsel, battle, journey, separation, calamities, etc., which are treated in Mahākāvya can become the subjects of कथा also.
- 5) Depiction of Sṅgāra should be the major object.
- 6) Other descriptions of cities, forests, mountains, festivals etc., should be included at proper places as in Mahākāvya.

III. Form:

- 1) कथा is usually composed in prose, but is also sometimes found in verse.
- 2) कथा is divided in Lambakas.
- 3) कथा (more specifically a Mahākathā) should begin with an introductory story which should soon lead to the main story. Care must be taken however, to see that the introduction does not become too long.
- 4) The formal introductory matter like the benediction, family-account etc., should be composed in verse.
- 5) In the body of the कथा, too, occasionally a verse or two can be used in the Arya metre.
- 6) The narrator of कथा can be the poet or the hero himself. It can also be narrated by another character in the story.

IV Language and Style.

- 1) Majority of the rhetoricians recognize कथा in Sanskrit as well as in Prākṛit. Dialects like Apabhraṃśa are also suitable media for कथा-composition. It is also composed in Pāṣāṇī.
- 2) The prose in कथा should consist of simple words or of short compounds, so as to facilitate the depiction of sentiments.
- 3) The style should be characterised by short rhythmic words and expressions.
- 4) Being in prose, Vikāṣabandha suits the composition, but when the context requires a depiction of Rasabhāva the style should remain simple.

V¹ Varieties of Kathā.

- 1) Ākhyāyikā and कथा are two varieties of prose-Kavyā (Bhāmaha, Viśvanātha.)
- 2) Ākhyāna, Ākhyāyikā, कथा are all different names denoting the same class of literature viz., Prose (Daṇḍī.)
- 3) Parikathā, Khaṇḍakathā, Sakalakathā, Ākhyāyikā, कथा are the prose varieties of Kāvya. (Ānandavardhana.)
- 4) Kathā, Ākhyāyikā, Khaṇḍakathā, Parikathā,

1. Since all the references in II to V are already cited earlier their repetition is avoided here.

and Kathānikā, are the prose varieties of Kāvya (Agni Purāṇa.)

- 5) Utpādyā and Anutpādyā are the two varieties of कथा and each one of them is further divided into Mahān and Laghu (Khaṇḍa), (Rudraṇa.)
- 6) Upākhyāna, Akhyāna, Nidarśana, Pravahlikā, Manthallikā Maṇikulyā, Parikathā, Khaṇḍakathā, Sakalakathā, Upakathā and Bṛhatkathā are the varieties of कथा. (Hemāndra.)

General Remarks.

- 1) All the poeticians have a good idea about the vastness and variety of कथा literature. However, while noting down the characteristic features of कथा almost all of them have taken into account a single type, viz., the one represented by Bāṇabhaṭṭa's Kādambarī. Granted that in Kādambarī we find the most sophisticated form of कथा in which the polish and finish of language and style, form and content, creativity and literary beauty, are found in such an artistic balance, that the work remains unparalleled not only in Indian literature but also in the literature of the world the fact that there are several other types of कथा, which also have their special characteristic features and which also have enriched Sanskrit literature is lost sight of.
- 2) While composition of कथा in Prākṛit and Apabhraṃśa is recognized by many the special features of these Kathās are not included by them in their Kathālakṣaṇa. Hence we realize that the

poeticians do not provide the critic of works like Kathāsaritsāgara, with a standard yardstick. The possibility of folk origin of these tales as is clearly indicated by the works themselves, their multilingual nature, their multicultural background, their oral preservation, their content value, the factors whereby they could not become part of the mainstream of Sanskrit literature, the role of compilers like Somadeva in narrowing the gap between the mainstream and the popular tales, are the points which the modern critic has to assess on his own with a nominal help from the tradition.

- 3) Scholars like Rudraṭa made an opening by dividing कथा as 'Mahā' and 'Laghu', thereby attracting attention to the tales other than Kādambarī, but, in actual definition, beyond noting certain features of Khaṇḍa-(a variety of Laghu) कथा, he does not do much.
- 4) Ānandavardhana notes down the special feature of Prākṛit tales viz., the popularity of Kulakabandhas. However, that relates only to the external form of these tales.
- 5) Viśvanātha attracts attention to the Vastu-Prādhanya and once again by implication puts his finger on the essential point that the form is not as important here as in other branches of literature. However, he does not develop this thought fully and effectively.
- 6) The only scholar who has made worthwhile contribution after Viśvanāth to Sanskrit literature

rare criticism is Jagannātha and his work being incomplete we have no other source to assess the progress of the Vastu-Prādhanya which was pointed out by Viśvanātha.

- 7) Some writers have noted down कथा varieties like Khṇḍakathā, Parikathā, Sakalakathā, etc. and we do find the climax of this analysis in Hemacandra. However, the basic principle of this subdivision is not defined by these scholars. Hence while some varieties are defined on the basis of contents and still others on the basis of the hero, many others do not have any dividing principle whatsoever behind them. Lack of illustrations often renders the definition a mere theoretical exercise. Where examples are quoted, non-availability of the works in the extant literature poses an equally serious difficulty. Often there is no unanimity among the writers, either in the number or in the naming of the subdivisions. If the names are common, definitions vary.
- 8) The main difficulty in sorting out the varieties here seems to be the inability of the theorists first to accept the popular tale which probably flourished in Prākṛit, Apabhramśa, Paisācī etc., as a part and parcel of the mainstream of literature and then to distinguish it clearly and explicitly from works like Kādambarī. When the Western critics later wrote about Sanskrit literature, they discovered two different names to indicate these two types. The first represented by Bāṇa's Kādambarī, Daṇḍī's Daśaku-

māra-carita and Subandhu's Vāsavadattā is designated by them as 'the prose romance', while the literature headed by Guṇādhya's Br̥hatkatā is called 'the popular tale'. Pañcatantra is discussed separately under 'fable' but is grouped along with popular tale. Sanskrit theorists who are otherwise known for their penetrating intellect in dividing and classifying to the minutest point and to the subtlest detail are thus not of much help to the modern critic on the point of classifying कथा. A few quotations may strengthen this point. Thus prof. S.K. De¹ remarks. "It is clear that the uncertain ideas of early theorists, as well as the extremely small number of specimens that have survived, DOES NOT GIVE US MUCH GUIDANCE IN DEFINITELY FIXING THE NOMENCLATURE AND ORIGINAL CHARACTER OF THE SANSKRIT PROSE KANYA".

Prof. De², elsewhere also points out.

"The theorists, unequivocally and from the beginning, include the prose romance in the category of the Kāvya and regard it as a kind of transformed Kāvya in almost every respect WHILE THE POPULAR TALE AND THE BEAST-FABLE ARE NOT EVEN TARDILY RECOGNISED AND GIVEN THAT STATUS"

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1. A History of Sanskrit Literature (Classical Period) Vol. I. P. 203.
 2. A History of Sanskrit Literature (Classical Period) Vol. I., P. 205.

A.B. Keith¹, on the distinction between Ākhyāyikā and कथा, comments as follows. "That style is presented to us in its development of Bāṇa's Harṣa-carita and we may with reason hold that it was first applied in the historical story and then transferred to embellish the folk-tale. This seems to lie at the base of the distinction between Ākhyāyikā and कथा, WHICH IS PRESENTED TO US IN A PUZZLING CONFUSION IN THE WRITERS OF POETICS."

Also on the characteristic feature of the कथा of enclosing narrative within narrative Keith² says. "(It) is a REAL FEATURE OF THE कथा, BUT ONE NOT EXPLICITLY RECOGNISED IN THE THEORY."

KATHĀ AS VIEWED BY THE KATHĀ - WRITERS.

There is yet another source, however, which provides some significant information of the subject and that is the कथा-writers themselves.

In Sanskrit, many poeticians like Daṇḍin and Jagannātha Paṇḍita were great poets themselves. Similarly many great poets and writers were good critics and they have enlightened us on the most complicated problems of criticism, sometimes directly like Bāṇabhaṭṭa and sometimes indirectly like Somadeva.

In Bāṇa's Kādambarī we find in the introductions itself some interesting observations of the poet

1. Classical Sanskrit Literature, P. 72

2. Ibid. P. 80

on कथा which are useful to us in the present context.

Thus Bāṇabhaṭṭa¹ with fullest confidence declares the universal appeal of कथा by questioning "Whom do the tales not appeal ?" The secret of this universal appeal of कथा, according to him lies in :

- 1) Embellished style.
- 2) Newness of matter.
- 3) Weightiness achieved through continuous pun.
- 4) Jati, i. e. Svabhāvokti, which is an Alaṅkāra in which the poet gives a picturesque description of objects, persons, etc.

All these attractive features of कथा are stated by Bāṇa in a poetic style by using words with double meaning, ultimately leading to its comparison with thickly wreathed garlands of Āmṇāka buds.

In another verse which also forms a part of the formal introduction of his masterpiece Bāṇa² compares a good कथा with a new bride, in similar manner and brings out the following features of कथा.

- 1) Tenderness of graces resulting from the brilliant flashes of literary art.

1. हृष्टि कं नोत्पलदीपकोपमैर्नवैः पदार्थैरुपपादिताः कथाः ।
निरन्तरलेखयनाः सुजातयो महालज्जश्चम्पककुड्मलैरिव ॥ Kād. V.9
2. स्फुरत्कलालावविलासकोमला करोति रागं हृदि कीतुकाविकम् ।
रसेन जटयौ स्वयमभ्युपागता कथा जनस्याभिनवा ववूरिव ॥ Kād. V.8

- 2) Appeal to the heart through entertainment.
- 3) Sayyā....An Alankāra which results by special arrangements of letters, words, etc.
- 4) Rasa.

That Bana looks at poetry and prose as representing two rival groups of literary forms where the latter had to prove its merit for acquiring an honourable place by the side of the former which already had established reputation for literary excellence, becomes clear from the introductory verses of his *Harṣacarita*, where he says, "The pride of the Kāvya-writers melted away after hearing the success of *Vāsavadattā*." Even the *Ākhyāyikās* had to struggle for recognition in the beginning as is made clear by another verse there. "Why are not the writers of *Ākhyāyikā* worthy of respect? They are the ones in whose mouth *Sarasvatī* makes her abode as they compose *Uachvāsa* after *Uochvāsa* without feeling fatigued (with undiminished zeal for writing)."

In yet another verse³ with a beautiful pun he shows the superiority of कथा in which all the three worlds are faithfully reflected, and continues, "The

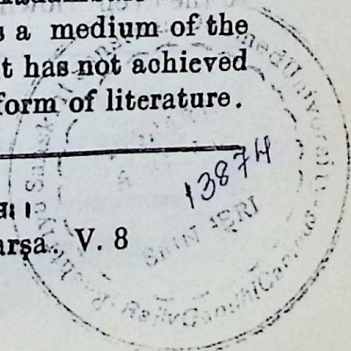
-
1. कवीनामगलहर्षो नूनं वासवदत्तया ।
क्षणेव पाण्डुप्राणी पतया कर्णगोचरम् ॥ *Harṣa*. V. 11
 2. उच्छ्वासान्तेऽध्विन्नास्ते येषां वचने सरस्वती ।
कव्यमाख्यायिकाकारा न ते वन्द्याः कवीवराः ॥ *Ibid*. V. 10
 3. किं कवेस्तस्य काव्येन सर्ववृत्तान्तपामिनी ।
कथेव भारती यस्य न व्याप्नोति जगत्त्रयम् ॥ *Ibid*. V. 9

only merit of Kāvya is its Vṛtta-arrangement. But if it is not able to depict successfully the world around, of what use is the Vṛtta-rācanā that it boasts of ?”

Besides these, Bāṇa also enlists certain qualities in a Gadyabandha of a good poet; the combination of which is rare according to him¹. Thus freshness of content, skill in using the Jati Alankāra (Svabhāvokti) that consists in giving a picturesque description of things, actions etc., without making it too insipid, the proficiency in using pun without making it too intricate, clarity in the depiction of Rasa, and knowledge of using letters to achieve the Udāratā Guṇa...are the excellences of a good Gadya Kāvya, which are difficult to be acquired by a single poet.

How Bāṇa stresses the importance of both content and form can become clear from this. However, Bāṇa's total approach to the problem is from a different direction. It is a sort of a great challenge that Bāṇa accepts here to make Gadya-kāvya as fascinating as the Mahākāvya. No doubt, he had the capability to meet the difficult challenge and beautify his Kādambari with all the graces of Mahākāvya in prose. Whatever Bāṇa might have achieved through the success of Kādambari contributes to the success of Gadya as a medium of the most sophisticated literary art. It has not achieved much for कथा as an independent form of literature.

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1. नवोऽर्थो जातिरवागम्या इलेचोऽविलम्बः स्फुटो रसः ।
विकटाक्षरवधश्च कुरस्ममेकत्र वुष्करम् ॥ Harṣa. V. 8



According to Bāṇa, the greatness of कथा lies in its resembling as much as possible to Mahākāvya by adopting all its graces and embellishments. This no doubt represents one of the varieties of कथा which according to Rudraṭa's analysis can be called Mahākathā. However, about several other types of कथा which flourished in Sanskrit as well as in Prākṛit. Bāṇa's theory of कथा has nothing to say. It is not only inadequate but also inapplicable there.

Moreover, when कथा was trying to establish its independent identity, Bāṇa's theory was a step in a wrong direction. It was not by resembling more and more with Mahākāvya that कथा could have found its identity. On the other hand by resembling less and less with it, it could have done so.

DHANAPĀLA the author of Tilakamañjarī, too, later continues on the lines of Bāṇa and suggests a reluctance on the part of the critics to accept the Gadya-bandhas wholeheartedly. He says :-

"Prose scares people away¹." Dhanapāla also proclaims that कथा gives the maximum pleasure to the listeners due to its continuous prose composition and that even Āmṛtābhaṇḍa abounding in verses abandons Kathārāsa². He takes a strong objection to the even flowing prose in कथा being punctuated

1. अलङ्कारविवेककारणभाजः प्रचुरवर्णकात् ।
ध्याद्याविव स (सा) ध्यातो गद्यादुपाय 'ते जनः ॥ Tila. V. 15
2. अद्यान्तगद्यसंताना श्रोतृणां निविदे कथा ।
जहाति पद्यप्रचुरा चक्षुरपि कथारसम् ॥ Ibid. V. 17

by verse. It is, to him, a serious impediment in the enjoyment of Kathārasa¹. Thus we see that four centuries after Bāṇa, the Kathā-writers like Dhanapāla still complain of less acceptability of Prose-form. The literary talent of Daṇḍī and Subandhu, the genius and zeal of Bāṇabhaṭṭa and the faithful and persistent following on the footsteps of this most gifted of the prose writers by the later writers like Dhanapāla and others helped the prose form to take firm root and carve a place of its own in the realm of Sanskrit literature. Sanskrit Kāvya, is from the beginning, divided in two branches viz., Drśya and Sravya and the Sravya is further divided into Gadya and Padya. This shows that in theory the Gadya form was always recognized as important and as useful and relishable as the Padya form. However, in actual practice, the Padya form ruled supreme and Gadya had to struggle for recognition.

The prose-Kāvyas, though they are not many, have thus made this significant contribution to literature and as is illustrated above in many cases, it was a conscious effort, a deliberate choice of the writer with a view to prove the potentiality of the prose-form.

However, these direct or indirect efforts helped only the prose form. It helped a particular type of कथा later called as prose-romance and had nothing

1. सत्कथारसबन्धेषु निबन्धेषु नियोजिताः ।
नीवेदिव भवत्सर्पि प्रायो वंरसहेतवः ॥ Ibid. V.18

to gain for कथा in general as an independent form of literature. While the Prose-romance is believed to have a double origin¹, these scholars seem to focus attention only on one and completely ignore the other. The Kāvya feature which the कथा (Mahā-kathā) adopted was sufficiently glorified and noised about but the folk-spirit from which it borrowed its subject matter, its motifs, its heavy leaning on the supernatural element etc., was totally ignored. Beyond their respectful references² to the predecessors like Guṇāḍhya and others the writers of Prose-romance could not do much by way of defining their precise relation with the popular tale. Nor did the writers of poetics make any serious attempt in that direction.

If the writers of prose-romance emphasised, both in theory and practice, the form of कथा, the writers of popular tale generally do not evolve any regular form and we find them observing silence on the theoretical aspect of the literature they handled. However, the works of gifted writers like Somadeva provide us with some indirect hints on this point.

These hints are mostly of the nature of adjectives used by the writer to describe various

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1. S. K. De; A History of Sanskrit Literature (Classical Period) Vol. I P. 205.
 2. A समुद्दीपितकवर्णं कृतगोरीप्रसाधना ।
हरलीलेष नो कस्य विस्मयाय बृहत्कथा ॥ Harṣa. V. 17
B. सत्यं बृहत्कथाम्भोषेविन्दुमावाय संस्कृताः ।
तेनेतरकथाः कथाः प्रतिभास्ति तद्वतः ॥ Tila. V. 21

types of stories, at various places. These adjectives, scattered as they are, throughout his voluminous work (kss) speak quite a great deal on the subject of the theory of कथा, when considered together. Thus, कथा to Somadeva is Ramyā, Hṛdyā, Hāriṇī Citratvavatī Udārā, Viçitrārthadvatī, Arthyā, Apūrvā; Nūtanā, Swalpā, Mahākathā, Divyā, Vinodinī, Śikṣāvati, Buddhivibhavasampannā, Ruçirā, Adbhutaviçitraruçirā, Mugdhaviṣayā, and so on. These adjectives indirectly bring out the following features of कथा :--

- 1) --Ramyā¹....A katha should be pleasing to the mind.
- 2) --Hṛdyā²....It should touch one's heart.
- 3) --Hāriṇī³....It should be captivating and the listener should be carried away by it.
- 4) --Citra⁴....It should have the brilliance of content and strikingness of expression.
- 5) --Udārā⁵....It should have richness of import.
- 6) --Viçitrārthā⁶....It should not be monotonous and therefore should have an element of variety.
- 7) --Arthyā⁷....It should be purposeful.

1.....KSS. 1.1.23 2.....Ibid.1.1.44 3.....Ibid 1.1.47
 4.....Ibid.1.3.79 5.....Ibid. 2.5.196
 6.....Ibid 6.3.199 7.....Ibid. 9.4.240

with this view. He, following Vākpatirāja,¹ believes that the literary activity is like an ocean and there is no dearth of subjects or modes of expressions. There is no need for any one to borrow anything from anyone else²

So far as the कथा is concerned the modern theory of motifs³ of the folklorists seems to be based on the conviction that there are a limited number of Ghaṭanābandhas which with various permutations and combinations give rise to a new story everytime. It is like a Kaleidoscope which reflects a new pattern everytime the arrangement of the colourful pieces is changed, even slightly. The number of pieces, the Kaleidoscope contains is quite limited but the designs created by the reflections that it is capable of showing is simply endless. Nūtanatva or Apūrvatva of कथा is therefore, to the modern critic, a novel and original arrangement of the known 'Motifs'.

The word Mahākathā is also quite significant. Rudraṭa has already explained the significance of the prefix 'Mahā' and the same should be applied here. Along with the length the Mahākathā should have depth i.e. a lofty import as well.

1. "न" इति वाक्पतिराजः ।

‘आजंनारमुदारेः कथिनिः प्रतिदिनमुहोत्सहारोऽपि ।

अद्याधनिजमुद्रो विनानि वाचो परिरुदः ॥ KM. 12

2. अमृतवदने ह्यर्षे महाकावयो जात्यध्यास्तद्विपरिते तु विषयदूतः ।

KM. 12.

3. Ocean, Vol. VII, Foreword, P. XIX.

Somadeva, without consciously writing anything about Kathālakṣaṇas has thus said through these adjectives several important things about कथा. His frequent reference to "KATHĀRASA" is also noteworthy in this context. Dhanapāla in his Tilakamañjarī² already speaks about Kathārasa, but Somadeva has evolved a fullfledged concept out of it, '.... Citrarasanirbharatva,³ Aucitya,⁴ Anvaya,⁵ are features of a कथा which Somadeva considers of vital importance.

Somadeva's descriptive adjectives do not refer to one or the other type of कथा. Nor do they refer merely to the form or to the content of कथा. They take into account कथा as a whole and as such go a long way in remodelling the basic concept of कथा. His understanding of the essence of कथा, appears to be more mature, more rationalistic. If Western scholar like 'Penzer'⁶ calls him the father of world - fiction, the secret perhaps lies in this.

SUMMING UP

Summing up the result of this investigation we can say that कथा received some attention of the writers of Dramaturgy when they discussed Itivṛtta

1. KSS. 1.1.23
2. Tila. V. 17, 18.
3. KSS. 1.8.38.
4. Ibid 1.1.11
5. Ibid.
6. Ocean., Vol. IX, P. 121

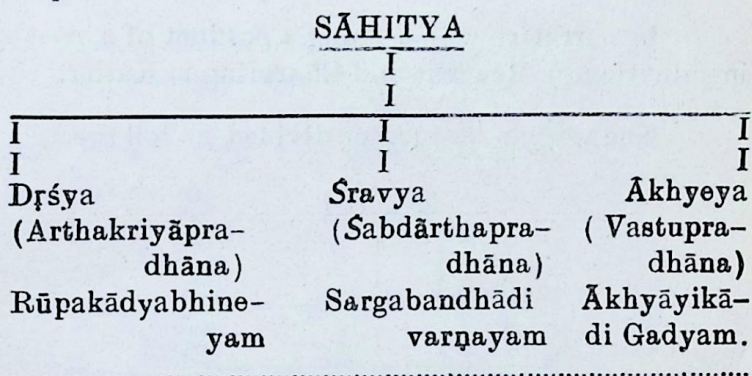
of a drama. Later Sravya Kāvya emerged from Drśya Kāvya as an independent branch of literature. The writers of Poetics then focussed their attention on Śabda and Artha to mark and emphasise its independence from Drśya. In this process, Itivṛtta which was practically of no importance in Sravya did not receive their full attention. Later when it became essential to analyse and classify Vastu-pradhāna literature (Ākhyeya) attention was focussed only on such parts of it which bore close resemblance with the Sravya. This was partly due to the nature of the Ākhyeya literature itself which in the process of gaining recognition had a tendency to follow on the footsteps of the already recognized 'Mahākāvya'. These circumstances led to a cursory treatment of कथा at the hands of most of the poeticians. Writers of Prose-romance and Popular tale incidentally discussed some aspects of the Gadya form or the कथा. Their comments, although bringing out important points relating to the subject are not, intended to be formal theoretical discussions.

SUGGESTIONS FOR FRESH ASSESSMENT OF कथा :--

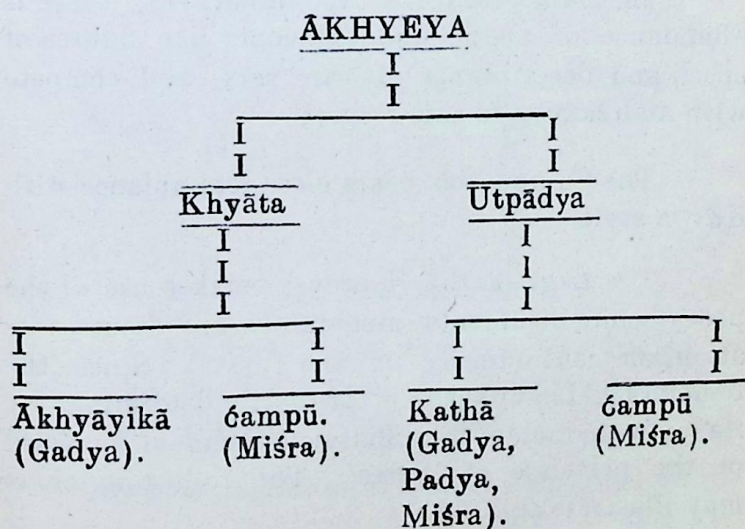
Since the cursory treatment of कथा in Sanskrit poetics is partly a result of its being linked with Mahākāvya its delinking from Mahākāvya can be a starting point of a fresh assessment of कथा. This can be done, by classifying literature under 'three' instead of 'two' heads viz.

- 1) Drśya.....Arthakriyāpradhāna.
- 2) Sravya. Śabdārthapradhāna.
- and, 3) Ākhyeya. Vastupradhāna.

Dr̥śya denotes the 'Abhineya' Rūpakādi, Sravya denotes the 'Varṇya' Sargabandhādi, while Ākhyeya denotes the 'Gadya' (taken here in its derivative sense viz., 'that which is to be narrated') Ākhyāyikādi. This may be illustrated with the help of a chart as :-



The Ākhyeya can be further classified under two heads as Khyāta and Utpādyā as shown below. :-

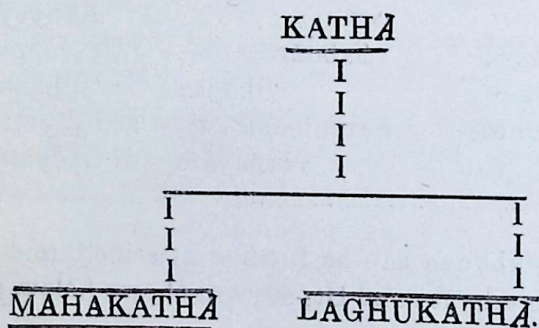


Since Ākhyāyikā and कथा are both 'Ākhyeya' and are found in 'Gadya' to mark the distinction between them a formal definition of कथा would be :-

**'UTPĀDYAM SARASAM HRDYAM VASTU
KATHĀ'**

'A narrative which being a product of a poet's imagination, is Rasavat and Charming is Kathā.'

The कथा can be further divided as follows.



In Mahākathā like Kādambarī etc. there is abundance of poetic embellishments like figures of speech and descriptions. It can very well compete with Mahākāvya in this respect.

The Ćumpū, too, bears close resemblance with Kāvya style.

The Laghukathā, however, makes use of the poetic embellishments moderately and focusses its attention continuously on the 'Vastu'. Since the tempo of a Laghukathā is primarily determined by its main characters the subdivisions should be based on the principle of 'Pātra'. The following chart may illustrate this.

a narrative is rarely found simple with a unitary story. Usually it is a complex of stories forming a complicated pattern. For analysing, such complex, individual stories can be given names to indicate their status.

Thus, Sakalakathā is a story complete in itself, without any adjuncts. Khaṇḍakathā is a story which forms a part of a bigger narrative.

There is always one story emboxed in another. Antarakathā is a story thus emboxed in another narrative. This again can have another story emboxed in it which may be called Upāntara कथा.

Sometimes there is a central narrative in which is fitted a cycle of several stories like the seventy tales of Suka or the twentyfive tales of Vetāla. The whole complex can be called Parikathā.

Sometimes there is an introductory story or a frame story which is not directly connected with the main stories like the Sivapārvatī कथा in the KSS. It can be designated as Āmukha-कथा.

Since all these features together make कथा they too, should have a place in the Kathālakṣaṇa.

In the following pages such a Kathālakṣaṇa is attempted in Sanskrit verse followed by English translation. It defines कथा and describes its characteristic features along with its divisions and subdivisions.

कथालक्षणम्

प्रार्थनम्

पूर्वं सरस्वतीं वन्दे पूर्वाचार्यान् गुरुन्स्ततः ।
सार्थशब्दोपलब्ध्यर्थं कर्तुं साहित्यसाहसम् ॥१॥

अनुसृत्य पदाधानं काव्यशास्त्रकलाविदाम् ।
सप्रश्रयं यते कर्तुं कथासाहित्यलक्षणम् ॥२॥

साहित्यविभागाः ।

प्रतिभाप्रज्ञयोः सारं परिनिर्वृतये सताम् ।
आस्वस्वाद्यमानं रसिकैः साहित्यं तत्त्रिधा स्मृतम् ॥३॥

दृश्यं श्रव्यं तथाऽख्येयं त्रिधा रसतरङ्गिणी ।
त्रिमार्गेव परामृष्टा त्रैलोक्यानन्दवर्धिनी ॥४॥

रूपकाद्यभिनेयार्थं दृश्यमित्यभिधीयते ।
अर्थक्रियाप्रधानत्वं विवृतं लक्षणं बुधैः ॥५॥

शब्दार्थयोः प्रधानत्वं येषु काव्येषु वर्तते ।
तद्वर्ण्यं सर्गबन्धादि श्रव्यकाव्यं महीयते ॥६॥

यस्मिन् वस्तुप्रधानत्वं यन्निगद्यं कवीश्वरैः ।
तदाख्येयं पुनर्भिन्नं द्वाभ्यां प्रकृतिभेदतः ॥७॥

आख्येयविभागाः ।

ख्यातमुत्पाद्यमित्येवमाख्येयं द्विप्रकारकम् ।
आख्यायिकाऽथ चम्पूश्च द्वौ भेदौ ख्यातवस्तुनः ॥८॥

तयोराख्यायिका गद्ये हर्षस्य चरितं यथा ।
गद्यपद्यमयी चम्पूर्विख्याता भारतादिका ॥९॥

उत्पाद्यं तु कविर्वृत्तं सर्वं संकल्पयेत्स्वयम्
गद्यं पद्यं तथा मिश्रं त्रिप्रकारकमिष्यते ॥१०॥

आद्ये महाकथा यस्या वर्णनं कविभिः कृतम् ।
गद्ये पद्ये च मिश्रे च लभ्या लघुकथा पुनः ॥११॥

वैकटाध्वरिणा यस्यां गुणादशौ विधीयते ।
चम्पूः स्वात्मचमत्कारात्प्रथितोत्पाद्यवस्तुका ॥१२॥

कथालक्षणम् ।

कथाया लक्षणं ज्ञेयं सारत्वेन निरूप्यते ।
उत्पाद्यं सरसं हृद्यं वस्तु संकीर्त्यते कथा ॥१३॥

कथास्वरूपम् ।

चेतःप्रसादजननाद्भ्या चित्रा चमत्कृतेः ।
मनांसि मोहयत्येवं हागिणीति च वर्णिता ॥१४॥

अपूर्वास्लानवस्तुभ्यो नूतना नित्यरञ्जनी ।
उदारा बन्धमाधुर्याद् हृद्या हृत्स्पर्शनात्पुनः ॥१५॥

रुचिरा रुचियोग्यत्वात्सर्वेषां सर्वभासुरा ।
बुद्धिवैभवसंपन्ना वस्त्वर्थगुणगौरवात् ॥१६॥

रसपात्रादिवैचित्र्याद्विचित्रार्था निरूपिता ।
शिक्षाबोधविनोदोक्त्या नर्महासैः सहेमुका ॥१७॥

कथाप्रभेदाः ।

कल्पितैव कथा ज्ञेया द्विविधा या विभज्यते ।
महाकथा लघुकथेत्येष भेदः पुरातनः ॥१८॥

वस्तुपात्ररसादीनां बाहुल्याद्बहुविस्तृता ।
गुणैरपि पुनर्याति गौरवं सा महाकथा ॥१९॥

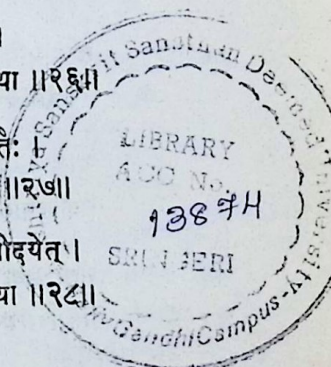
काव्यलक्षणसंपन्ना गद्यत्वेन पृथक्कृता ।
कादंबर्यादिका सैषा भूयः काव्येषु लक्षिता ॥२०॥
उत्पाद्यापि तथा चम्पूर्विशिष्टा काव्यगौरवान् ।
गद्यपद्यमयत्वेन काव्याद्भिन्ना प्रकीर्तिता ॥२१॥

लघुकथा ।

काव्यांशैर्योजिता त्वन्या मान्या लघुकथेति या ।
वस्तुपात्ररसादीनां वैचित्र्याद्द्विविधाभिधा ॥२२॥
अपूर्वार्थप्रधानैषा रसभावसमाश्रिता ।
सुलभावगमैः शब्दैः रचितालङ्कृतैः क्वचित् ॥२३॥
ततः किमिति जिज्ञासां कुर्वती श्रोतृमानसे ।
पुरयन्ती च तामन्ते श्रोतृचितापहारिणी ॥२४॥
सालंकारा रसमयी रीतिवृत्तिविभूषिता ।
वधूरिव प्रिया ह्येषा विदग्धानां महाकथा ॥२५॥
नानाविधैरलङ्कारैर्वर्णनाविस्तरैः पुनः ।
पदसङ्घटनाभारैः श्रान्ततन्म्रा तु सा यथा ॥२६॥
संपन्ने मङ्गलोद्वाहे विभ्रमैः सत्कुलोचितैः ।
सौभाग्यभूषणैरेव मितालङ्कारमण्डिता ॥२७॥
भूत्वा कान्ताऽथ रमणी भर्तृचित्तं विनोदयेत् ।
तथा लघुकथा ह्येषा गृहिणीव सदा प्रिया ॥२८॥

लघुकथाविभागाः

तत्र पात्रप्रमेदेन भिद्यते यत्कथाक्रमः ।
पात्रावच्छेदका ह्यत्र प्रमेदाः परिकल्पिताः ॥२९॥
दिव्यपात्रैः कथा दिव्या गंधर्वाद्यैरलौकिकी ।
भूतादिभिर्महाकायैः कथाधोलौकिकी मता ॥३०॥



लौकिकी तु मनुष्याणां सदसद्रवृत्तशंसिनी ।
तद्विलासा लसन्त्येते भाषास्वद्यापि संस्फुटाः ॥३१॥

तिरश्चामपि यद्रवृत्तं मनुष्यस्येव वर्णितम् ।
नीतिबोधेन सहितं सा वेद्या तु कथानिका ॥३२॥

लघुकथासंघटनाविशेषाः ।

क्वचिदेव कथावृत्तं प्रत्येकं परिकल्प्यते ।
अन्यवृत्तसमावेशात्संश्लिष्टाः भूयशः कथाः ॥३३॥

एकलक्ष्या कथा या स्यात्स्वलपवृत्तान्तगर्भिता ।
मितपात्रप्रसङ्गैश्च नीता पुष्टिं यथोचितम् ॥३४॥

सकलेति च तत्संज्ञा तत्परा खण्डसंज्ञिता
उपक्रमोपसंहारौ यस्या अन्यकथागतौ ॥३५॥

या त्वन्यस्यां प्रसङ्गेण कथिताप्यवसीयते ।
स्वयंलक्ष्या स्वयंपूर्णा सा चान्तरकथा स्मृता ॥३६॥

तस्यामपि तथैवान्या तद्वदेव प्रवर्तिता ।
तद्वदेव स्वयंलक्ष्या सोपान्तरकथा मता ॥३७॥

यासु चैककथा केन्द्रं बहुवृत्तान्तसम्भवम् ।
चक्रवत्परिवर्तन्ते मताः परिकथास्तु ताः ॥३८॥

नद्यः सर्वाः प्रधावन्ति कुल्याम्भोभिः प्रवर्धिताः ।
निर्क्षरैरात्मसंभूतैः समुद्रं नियतं यथा ॥३९॥

तथैवान्तरवर्तिन्यः कथाः सर्वाः समागताः ।
प्रधानामेव गच्छन्ति पोषथन्त्योऽर्थसंपदः ॥४०॥

KATHĀLAKṢANA.

(English Translation)

1) My salutations are to the Goddess Saraswatī first, and then to the ancient Ācāryas and to my teachers (so that they bless me with power) to find the right words as I undertake this daring in the field of Sāhityaśāstra.

2) Following the footsteps of those who are the masters of the art and science of poetry, I make this humble attempt to define and analyse the concept of कथा.

THREE GROUPS OF LITERATURE

3) Literature which is the essence of talent and intellect, which gives unlimited delight to the good and which is relished by the connoisseur, is of three types.

4) Dṛśya, Sravya, and Ākhyeya are the three streams of the river in the form of Rasa. Like the three-streamed (Ganges) it adds to the joy of the three worlds by a mere touch.

5) That is called Dṛśya which is 'enactable' (can be expressed through gestures) like Rūpaka etc. Importance to action conveying the intended sense is its special feature which is (already) explained by the learned.

6) Those Kāvyaas in which word and its sense acquire prominence can be called 'describable' and are illustrated primarily by the Mahākāvya. This Sravya Kāvya is held in high esteem.

7) Ākhyeya is again, essentially different from these two as it is that *kāvya* in which the theme acquires prominence, and which is 'narratable' by the great poets.

DIVISIONS OF ĀKHYEYA

8) Ākhyeya has two varieties, viz., *Khyāta* and *Utpādyā*. *Ākhyāyika* and *ĉampū* are the two forms of the *Khyāta-Vastu*.

9) Between these two, *Ākhyāyikā* is composed in prose like *Harṣaśarita*, *ĉampū* is a mixture of prose and verse and is illustrated by the famous works like *Bhārataĉampū* etc.

10) *Utpādyā* is that in which the entire subject is conceived by the poet himself. It is relished in all the three forms, viz., prose, verse, and mixture.

11) *Mahākathā* is in prose and is already described by many scholars. (and hence not elaborated here). *Laghukathā*, again is found in prose, verse, and mixture. (and is the main subject here).

12) The *ĉampū* in which *Venkaṭādhvarī* has set an ideal of excellence has, due to its own astonishing beauty, become famous in *Utpādyā*.

DEFINITION OF KATHĀ

13) The definition of कथा should be noted, the essence of which is stated here. A VASTU WHICH WHILE BEING A PRODUCT OF THE POET'S IMAGINATION IS ALSO RASAVAT AND CHARMING TO THE HEART IS CALLED KATHĀ.

FEATURES OF KATHĀ

14) As it pleases the mind it is Rāmyā, As it contains beauty it is Ūtrā. It is described also as 'Hāriṇī' as it captivates minds.

15) Due to ever fresh content it is Apūrvā. Being ever-pleasing it is Nūtanā, Due to the lucidity of the composition it is udārā and on account of touching the hearts it is Hṛdyā.

16) It appears charming to all and as it appeals to every taste it is Rućīrā. Due to the excellence in subject matter, import and beauty it is described as Buddhivaibhavasampannā.

17) It is said to be 'Vićitrārthā' due to the variety in Rasa, Pātra etc. As it contains education, advice and humour etc., it is also purposeful.

DIVISION OF KATHĀ

18) Kathā is that which is fancied by the poet. It has two varieties viz., Mahākathā and Laghukathā and the difference is recognized from the ancient times.

19) Owing to the manifold nature of Vastu, Pātra and Rasa etc., Mahākathā is very extensive. It acquires grandeur due to poetic excellence.

20) Endowed with all the embellishments of Kāvya, it is distinguished from it only due to its prose form. Mahākathās like Kādambarī etc. are often treated as Kāvyas.

21) The Utpādyā Campū is also characterised by poetic excellence, but it is treated as different from poetry due to its mixture of prose and verse.

LAGHUKATHĀ

22) The other variety (of Kathā) recognized as Laghukathā, however, makes moderate use of poetic excellences. It has various names due to the variety in theme, character and sentiment.

23) Fresh import is its prominent feature. It contains Rasas and Bhāvas. It is mostly composed in easy words but is occasionally embellished with figures of speech etc, too.

24) It rouses curiosity in the minds of the listeners in the form 'what next', and in the end fulfills that curiosity. It captures the hearts of the listeners.

25 to 28) Mahākathā, equipped with several Alan-kāras, Rasas, Riti, and Vṛtti, is, nodoubt dear to the learned like a (newly wedded) bride but just as the same (Bride) when tired and bent due to the burden of various Alankāras, Varṇanās and Padasanghaṭanās, at the end of marriage celebrations, decorates herself with just a few Alankāras which mark her marital status and with graces as are worthy of a girl born of a good family, becomes, a 'kāntā' an 'Ramaṇī' and (still) delights the mind of her husband, becoming dear to him forever as a 'Gṛhiṇī'--so also is this Laghukathā (when unburdened from the heavy ornamentations and embellishments of the forementioned literary forms) forever dear to the readers.

DIVISIONS OF LAGHUKATHĀ

29) The mode of कथा is primarily determined by the character. Hence its divisions are conceived on the basis of character.

30) With divine characters (like gods etc.) कथा is 'Divyā'. With (Superhuman) characters like Gandharvas etc., it is 'Alaukikī'. With the giant-like Bhūtas etc., the story is called 'Adholaukikī'.

31) It is 'Laukikī', however, when it describes the good and bad conduct of human beings. It is the flashes of this type of कथा which are clearly seen shining in the vernaculars, too.

32) When the behaviour of the animals and birds too, is described like that of the human beings, the कथा, which is usually associated with a moral is called Kathānikā.

SPECIAL FEATURES OF ARRANGEMENT

33) It is very rarely that a कथा is conceived individually and singly. Mostly Kathās are complex by nature due to the inclusion of several other stories.

34 & 34) When a कथा has single denouement and has a brief content with a limited number of characters and events and is properly and duly developed its name is 'Sakalakathā'. The one, other than that, is a Khap-dakathā, whose beginning and end are entwined into other Kathās.

36) That कथा, however, which although narrated incidentally in the midst of another, is concluded, has its own denouement and is complete in itself, is called Āntarakathā.

37) If in the midst of an Āntarakathā, similarly another one is narrated which is similarly complete in itself, it is called Upāntarakathā.

38) Those Kathās which have a common central कथा capable of producing several stories which keep rotating like a wheel are called 'Parikathās'.

39 & 40) As all the rivers broadened with the water of streams and with that of the internal springs must necessarily join the ocean, similarly all the Kathās narrated in course of the main narration must directly or indirectly join the main story, enriching its import.

ABBREVIATIONS

Abhi.	Abhinavagupta.
Ag. Pu	Agni-purāṇa.
Bhā.	Bhāmaha.
Dhva.	Dhvanyāloka.
DR.	Daśarūpaka.
Harṣa.	Harṣaśarita.
Hema.	Hemaśandra.
Kāḍ.	Kādambarī.
KD.	Kāvyādarśa.
KM.	Kāvyamīmāṃsā.
KP.	Kāvyaprakāśa.
KSS.	Kathā Sarit Sāgara.
Kun.	Kuntaka.
NT.	Nāṭyaśāstra.
Ocean.	The ocean of stories.
R. G.	Rasagangādhara.
RU.	Rudraṭa.
SD.	Sāhityadarpaṇa.
Tila.	Tilakamañjarī.
VA.	Vāmana.
Vṛ.	Vṛtti.

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